

**Тест Второго сертификационного уровня по английскому языку
(Уровень B2 CEFR)
Центра языкового тестирования СПбГУ**

Тексты аудиозаписи

Task A1-A8

You will hear people talking in eight different situations. For questions A1-A8, choose the best answer. You will hear each recording twice. You now have 60 seconds to look at the questions.

Now we are ready to start.

A1

Game Show Host: Thank you, thank you and welcome to everyone's favorite game show, Unbelievable Trivia. Today's contestant, Julie Jones, has just entered our bonus round and is hoping to win our grand prize. Okay, Julie. In order to win the grand prize, you must answer all four of the bonus questions correctly. All of the statements are true or false. If a statement is false, make it true by giving the correct information. If you get all of them right you'll win an all expenses paid, six-day vacation to China and \$3,000 cash. That will definitely come in handy during your trip. Yes, Julie, if you win, you pack your bags, and we'll pack your wallet. If you don't, you go home with our consolation prize: a fine set of encyclopedias on home repairs. Remember, when the buzzer goes off, you must give your answer. Are you ready?

Julie: I'm ready.

Now listen again

A2

Man: Hi, Sis. I just came over to drop off the DVDs and . . . hey, where did you get all this stuff?

Woman: I've just bought it. So, what do you think of my new entertainment center? And the widescreen TV, and my new DVD player. Here, let me show you my stereo.

Man: You didn't borrow money from mom and dad again, did you?

Woman: Of course not. I got it with my student credit card! Listen. Having a credit card helps you control spending, and even buy things that you can't pay with cash . . . Did I tell you we now have digital cable? Oh, and here's your birthday present. A new MP3 player . . .

Man: I don't want to hear it. How does having a student credit card control spending? It sounds like you've spent yourself into a hole. And the interest rates of student credit cards are usually sky-high.

Woman: The credit card has a credit limit . . .and I know I can spend \$ 5000 more!

Man: Oh, I've heard enough. And how in the world are you going to pay off your credit card bill?

Woman: Um, with my birthday money. It's coming up in a week.

Man: Hey, that's not enough! Am I supposed to pay off your bills? Let's sit down and talk about how you're going to pay things back, and maybe we can get out of this mess. That's the least I can do.

Woman: Ok. Ok.

Now listen again

A3

In the first city I visited, I travelled downtown by bus to have dinner and then went out to visit some of the local sights and buy some souvenirs. You know, the markets there are amazingly colourful

places, full of tempting sights and smells and sounds. I was surprised at the number of people selling their goods in different marketplaces, and I quickly figured out the custom of haggling over the price before you buy something. And even if you feel you're getting a good deal, you might try walking away from the merchant, because there IS the chance that the shop owner will call you back and lower the price even more in an attempt to get you to purchase something.

Now listen again

A4

This is Sky Control from Channel 11 News, flying south over the valley and reporting to you live. For those of you heading south on I-15 on your commute home from work, expect some delays around the 15 Interchange. Road crews are making repairs on the left lane, so commuters should be prepared to shift over to the right. This bottleneck appears to clear up at around Charlottesville. You should expect these delays at least until the end of the week unless road crews work round-the-clock. It seems it's better to fly south.

Now listen again

A5

Fortunately, I hired a very organized producer, and I learned a lot from him. He had a time schedule and he knew exactly how he wanted the song to go, the exact drum pattern, the exact tone of the guitar... But, as for the preparation of a CD project, I think the number one thing to know is how you want to sing your song. For any song you plan to record, you really should have played it over and over again before you enter the studio, and you should do this even if you've hired experienced session musicians. And all the other things – lyrics, phrasing, melody chords – will always come. It really matters that you have the experiences of playing live so that friends can give honest feedback, and you can see how the crowd responds to certain songs. So it's best to go into the studio with a song that you're confident about; that you'll be satisfied with. Because once it's recorded, that's it.

Now listen again

A6

I started out shooting models' and actors' headshots in 1984 – back in the days of film and darkroom. Later, I assisted my first wife on her architectural assignments. Then my cousin, a photographic stylist, suggested taking kids' portraits the way fashion was being shot in the 80's – in-studio but candid and loose, with lots of leaping and hopping. That's how KidCapers Studio was born. As a result I have developed my own style based on the unaffectedness and sincerity of my young models. Throughout my career lots of people have shared their experience with me. They've all worked in different kinds of photography, shooting movie celebrities, athletes, fashion shows, etc., and I took away a little from each one and applied it to my own work with a still camera. I strongly believe in “cross-training”. If you're a people shooter, learn from a flower or a product shooter. If you're a sports shooter, learn from a studio shooter. And so on.

Now listen again

A7

Sam: Henry, what happened?

Henry: Well, I had some of the guys over Friday night to watch a basketball game on TV, but one of them got all excited, started waving his arms, and accidentally knocked over my wife's 250-year old Chinese porcelain vase given to her by her grandma. It broke beyond repair.

Sam: Oh, no. Did you try to find a similar one?

Henry: Hum... No chance... If only it hadn't...

Sam: Oh, there's more?

Henry: Yeah, you see, the water from the vase spilled all over the manuscript of a book my wife has been writing for two years. And so one of the guys had the bright idea of drying the pages by the fire but a spark must have blown out and burned the manuscript to a crisp. It was an absolute nightmare.

Sam: Oh, wow. You're in hot water now. Did you tell your wife the truth?

Henry: There wasn't even a slim chance of escape.

Now listen again

A8

I was a co-editor for the Cultural Art Magazine for several years. The editorial team was mostly artists, photographers, designers and academics, and we would give each issue a different theme, such as Living, Freedom, Money or Anonymity. In the Anonymity issue we wanted to explore the idea that social position and making a name is an obsession in the art world. We decided to test it by designing an issue with no names on the art works or texts, and see the response. It was hard to get people to contribute their art work and texts because of this - though they finally got the point in the end. We wanted to get away from the idea that many people (including ourselves) check the name on a piece of art before deciding if they like it or not.

Now listen again

You have 20 seconds to check your answers. (Pause 20 seconds)

This is the end of the task.

Task B1-B8

You will hear an interview with a man talking about his first experience in paint-on-glass animation. For questions B1-B8, complete the sentences with a word, a number or a phrase that YOU HEAR (no more than 17 characters). You will hear the recording twice. You now have 40 seconds to look at the questions.

Now we are ready to start.

Int. So Edward, you make animated films. Can you talk a little bit about it?

Edward: Well, everybody knows the computer animation that is now widely used to make cartoon films. I work with another less popular animating technique – what they call paint-on-glass animation. *The Other Side of the Volcano* was my very first attempt to animate by painting on glass. Every time it is shown on the big screen, I can't help seeing every single mistake I made. It's really embarrassing.

Int. What did it feel like working on the film?

Edward: It was such a risky venture for me, full of discoveries but also very frustrating. All I knew when I started the film, was that it would be very hard, and that I would need a lot of self-discipline,

endurance and concentration. The main priority for me was physical comfort. Aside from having a bed close by, I designed my own animation table so that my assistant Annabel and I could work face to face, sitting down comfortably, and with the trigger of the second-hand Bolex camera not too high for our fingers to reach.

Int. What makes this technique so special?

Edward: The general method of this technique is to work directly under the camera. Although it doesn't give me the opportunity to achieve the quality of a finished painting in each shot, it does give me wonderful opportunities to produce variations on a subject. I love working with living ideas, and making transformations during the filming process. As for *The Other Side of the Volcano*, I did make a storyboard, but how the next scene would work was ...well ... decided as we went along. Sometimes, one second of transition would take me an entire day to accomplish. If I wasn't in the best of moods, the transitions became awkward and less imaginative.

Int. Do you use inks to paint?

Edward: Actually, this type of work is a process, where one has to solve current creative and technical tasks on each shot. I did some tests with inks, water-based paints and oil paints. The tropical heat of the Philippines, however, was just so strong that, aside from making me easily tired, almost every paint dried too quickly, except for the oil paint. So when making *The Other Side of the Volcano* I decided on that - though nowadays I prefer water-based paints because they are non-smelly.

Int. I think lighting is most essential to your industry, isn't it?

Edward: As you use glass to paint on, lighting is a vitally important aspect of film-making. Top lighting will give your colors more brilliance while bottom lighting has the opposite effect. It makes the colours more mute. As for me, I decided to use fluorescent lights for bottom lighting.

Int. And what about the tools you work with?

Edward: I used to experiment with all kinds of brushes, tools to manipulate clay with, cotton buds, tissue, etc., often with disastrous results. Now my fingers and a pointed stick for scratching in lines are the only tools I use.

Int. Is paint-on-glass animation similar to any other form of art?

Edward: I labored over the film for more than seven months. Those who have seen *The Other Side of the Volcano* in international animation festivals say that it reminds them of a mosaic. Though for me it's quite similar to sculpture, modeling forms in clay, where you are constantly improving on the image as you go along.

Int. Oh, I see. Well, Edward...

You have 15 seconds to check your answers. (Pause 15 seconds)

Now you will hear the text again. (Repeat)

You have 15 seconds to check your answers. (Pause 15 seconds)

This is the end of the task.

Task B9-B14

*You will hear 6 people talking about **animal rights**. For questions **B9-B14**, choose from the list **A-G**, the statement which best conveys what each speaker is talking about. Use the letters only **once**. There is one **extra letter** which you **do not need to use**. You will hear the recording **twice**. You now have **40 seconds** to look at the questions.*

Now we are ready to start.

Speaker 1

All animals, including humans, have hunted one another for food since time began. Now, I myself could never kill an animal for sport or out of cruelty, but I live in a cold state and a fur coat keeps me warm. It's common knowledge that the ability to adapt and use natural resources contributes to the technological advance of society. Nature was one of the primary resources that helped protect people from the elements when we were still in less developed stages of civilization. I honestly don't believe that much of the world would have survived had they said, "I can't kill this animal for warmth. I would rather freeze and die during the snowstorm."

Speaker 2

If the leather is collected from a cow that is already being slaughtered for food, I think we should not waste any of it; of course, it should be used. I have no idea what happens to cows in India, which is a country that worships them and considers them sacred. Do you know if they can use a cow that passed away naturally for leather? Because if they can do that, then why don't we do the same with other animals if we want to use their skins so much? I think all animal liberation groups would support me.

Speaker 3

I'm glad most people agree that those large fur coats for fashion are a horrible waste. But why should our objections stop there? We no longer need the hides of animals to survive the winter; there are a lot of jackets that use man-made materials that do the job equally as well. If fluffy is all you want, then there are plenty of synthetic alternatives that offer adequate padding. There is no prestige in having "real fur" for your outfit. I do agree that at one time furs and animal skins were necessary for survival. However, that day has passed. It just doesn't make sense any more.

Speaker 4

Honestly, I have leather items because I personally really like the way they look. My wallet was a gift from my grandma, and I love my grandma. The coats were also gifts from my parents, and then the shoes too. I agree that it's bad that animals have to go through pain when they are killed, but I've never been the type of person who walks around thinking about where their clothes came from. I just put them on and go. Maybe it's not the right attitude, but I'm easily distracted and things like that just get pushed to the back of my mind. It doesn't occur to me to think about them.

Speaker 5

Well, I never used to think about animals until I was exposed to the truth of the cruelty they face. Honestly, I really don't believe that it is okay to torture animals, at least not while there are alternatives. What gives us the right to kill and take the skins of animals and use them as we please? I really don't feel there can be too many people who don't look at what manufacturers do to those creatures, and shudder, a little, somewhere in their heart. Have some compassion, people! Think of all your adorable cats and dogs being skinned alive and then see how you feel.

Speaker 6

I feel that using animals for essential clothing is okay, but simply to wear some ridiculous coat which is a complete and utter waste of extremely valuable animal resources is not alright. Yeah, killing minks and chinchillas or other animals solely for the purpose of making a furry piece of fashion is something I would love to see stopped. You will probably throw away the thing in a year or two when it goes out of fashion. In fact, there is no way to put a correct answer to this because everybody has his or her own system of values. I just feel that wearing something that took 200 animals in order to create it is... well ... wasteful.

You have 15 seconds to check your answers. (Pause 15 seconds)

Now you will hear the text again. (Repeat)

You have 15 seconds to check your answers. (Pause 15 seconds)

This is the end of the task.

Task A9-A15

*You will hear an interview with Todd talking on the radio about his **listening website**. For questions **A9-A15**, **choose** the best answer. You will hear the recording **twice**. You now have **60 seconds** to look at the questions.*

Now we are ready to start.

Tina: Alright, Todd. I'd like to ask you some questions about your listening website. How long have you been running it?

Todd: Actually, it started in 2003. In January I guess.

Tina: Did you do a needs analysis before starting the project? I mean did you try to research what people wanted? Were you getting input from anywhere?

Todd: No, it was actually pretty organic, really. In the countries where I taught, my graduate students were always trying to practise spoken English, but there wasn't really that much for them to listen to. There weren't many language computer courses or foreign language radio stations. Looking at the course books, I noticed that everything was scripted, you know, very formal and it didn't sound natural. For example, there were only a few listening texts with regional accents and dialects which were very long and difficult. So I just did some recordings, and then transcribed them for my students, and they loved them. Later I created my own website to share the listening texts with my colleagues and students who were learning English by correspondence.

Tina: What were the biggest challenges you faced starting this website?

Todd: Well, when I first started I had to take a course called Teachers and Technology and I remember the first day of class. Without a doubt, I knew the least of anybody in there. Most of my classmates were much younger and much more quick-witted. They were all using all these words and phrases, which I didn't understand. In fact, I had never owned a computer before. I thought some of them should have been taking classes for advanced learners. So, I almost dropped out actually. Yet I ended up buying a little dictionary and then I struggled through the course, and learned the technology. Since then I would say the technical stuff is probably the easiest thing.

Tina: What's been the most rewarding thing about working on this project?

Todd: It would probably be the interesting people that I've met – celebrities and ordinary people, from English speaking and other countries as well. When I first started I had no idea that I was going to meet all these people and speak about different topics with them. I think it's really easy to get people to come in and do interviews. Whenever I meet somebody, I give them my business card and say "I run this website. It's free. Would you be willing to come in and do an interview" and then

they look at the website, listen to people discussing different topics, catch on to the idea ... and agree.

Tina: Where do you see the website going?

Todd: That's a good question. Right now we're trying to change ... I say "we" because I have a partner, Joel Carda. Joel was actually with me in the technology class. That's how we became friends, and he's been involved in the project on and off since the beginning, though he was working full-time for a large company back then. And he's been involved very actively as a full partner in my company for the last three years I think ... He's got heaps of original ideas and knows how to put them into practice. He suggested doing more situation type stuff, debates and things like that. He's dead right but...that can cause additional technical problems. At that point we might need more sophisticated equipment. Joel thinks we need a digital sound editor. So we're trying to change the website to... continually make it better.

Tina: Grand plans...

Todd: But actually the biggest thing is we're going to try to focus on quality. Because when the website first started, I tried to only interview unusual or outstanding people who were brilliant speakers. They came to share their unusual experiences with young people. I can't say that quality bothered me much at that time because I taught full-time and traveled a lot. Actually, I've always taught full-time, and I never really had that much time to worry about editing and proof-reading and things like that. People have been pretty tolerant but I am sorry to say that there were lots of misspellings, confusing errors and things like that.

Tina: Yeah, I've noticed you don't have any controversial topics on your website. Why not?

Todd: Right. I don't have too many controversial topics. It just takes time to talk about them. It leads to long conversations with people expressing their views, morals and arguments. Mostly these arguments are very much the same – banal and a bit annoying. You need to have plenty of wit and imagination to do a good interview. Longer recordings need more sophisticated equipment as well, and that's beyond the capacity of our website. So I try to keep everything to three or four minutes, not longer. It's essential. Besides, it takes sound engineers a lot of time to zip and send large audio files to the users.

Tina: Ok, I mean, I think there are a lot of people who are really interested in controversial topics.

Todd: Well, I think there are some, but I can discuss these topics with you or with my close friends. I've got my own principles and opinions but I'm not really comfortable arguing with complete strangers about medical issues, morality or politics. I don't feel comfortable saying what's right or what's wrong about someone else's culture, so I just ended up not putting it in just because I didn't want to take sides. It could get people angry at me. You know, it's so easy to alienate a small portion of my audience and I just don't want to do that. So I play it safe, and I don't talk about it.

Tina: OK, well, you seem to have a lot of listeners who are very happy so don't worry about changing it.

You have 15 seconds to check your answers. (Pause 15 seconds)

Now you will hear the text again. (Repeat)

You have 15 seconds to check your answers. (Pause 15 seconds)

This is the end of the task.

This is the end of the listening test.