

Listening Comprehension

Task 1. You will hear a radio programme about a day in the life of a television researcher. For questions 1-10, complete the sentences.

TV researcher

1. The subject that Rita studied first at university was.....
2. Before getting her present job, Rita studied the subject called.....
3. On the day she tells us about, the country where Rita was working was.....
4. There were a total of.....people in Rita's team on that day.
5. The animal which Jamie had to photograph was a sort of
6. The camera crew had to film Jamie as he climbed over the edge of a
7. Rita's lunch consisted of sandwiches with inside.
8. Jamie had to hold a to help him to see the crocodiles as he crossed a river.
9. A special light which the crew was using, known as a, stopped working.
10. Rita says that Jamie looks really when you see him crossing the river on the programme.

Reading comprehension

Gala Dalí: Monster, Muse, or Misrepresented?

Gala has long been considered equal part muse and monster. It was said in Surrealist circles that if an artist had produced good work then they must have been in love with her. Married first to the poet Paul Éluard, her lovers included Max Ernst before she met and fell in love with Salvador Dalí with whom she was to spend the rest of her life.

As Dalí's success intensified, Gala became known as a megalomaniac mistress of hype, obsessed with money. Although there is undoubtedly some truth in this, an exhibition at the National Art Museum in Barcelona is attempting to show that the salacious stories which have followed her have tended to obscure the fact that she was an innovative creator in her own right. Much more than a muse, it suggests she was in fact a conceptual artist and performer ahead of her time who played a vital role in the creation of Dalí's creative project.

Born Elena Ivanovna Diakonova in 1894 in Russia she was given her nickname by Éluard who she met in a Swiss sanatorium when they were both 17 and recovering from tuberculosis. It was with Éluard that she first realised her capacity to nurture talent. She would encourage him in his poetry and wrote the preface to one of his earliest volumes, tellingly under a pseudonym. "She decided to play an invisible role even if that role was important, both in the work of Éluard and the work of Dalí," says the exhibition curator Estrella de Diego.

Gala's husband may have loved her but some of his friends saw her as a foe, and this aversion was an undeniable contribution to Gala's bad reputation, especially after her break up with Éluard.

That break up was in many ways Éluard's fault as it was he who introduced her to Dalí in 1929. He undoubtedly thought any romance would be a temporary affair but Gala's infatuation would prove to be enduring. She had an uncanny ability to see beyond the strangely handsome young man's hysterical laughter and scatological humour, which had proved wearying in the extreme to the other guests.

Dalí later claimed she could see he was a genius. But beyond that, he acknowledged, she wanted "something which would be the fulfilment of her own myth. And this thing that she wanted was something that she was beginning to think perhaps only I could give her."

Her decision to abandon the rich and successful Éluard for the impoverished Dalí throws doubt on her image as simply a money grabber. As de Diego says "Why would someone who was only worried about money and fame, who lived with the most incredible poet in Paris, go and live with someone who was no one at the time? Maybe because she thought she could express her creativity with Dalí." Gala traded a chic Parisian apartment for a primitive stone hut in the Catalonian fishing village of Portlligat.

Here the two embarked on what Pepe Serra, the National Art Museum director, sees as a “collaborative project,” which was to last their entire lives.

Many have seen Gala as the creator of Dalí, who in Serra’s words was “his own greatest work,” but de Diego believes her role was more than this. Gala “participated in Dalí’s project as performer of the works Dalí was painting,” she says.

Creative collaboration

Over the decades Dalí painted her repeatedly – as a giant head smiling serenely in a barren landscape, with a lamb chop resting on her shoulder like a military epaulette, as a fractured Raphaelesque Madonna, or calmly opening her shirt to reveal her left breast.

“It is very difficult to imagine a passive Gala just sitting in a chair and obeying Dalí as he tells her where to put herself or what dress to wear,” Serra says. “At the very minimum they decided together.”

Dalí’s awareness of her creative role is evidenced by his decision to sign many of his works *Gala- Salvador Dalí*, a fact which many found incomprehensible at the time but which de Diego and Serra think is more understandable to contemporary audiences used to collaborative projects.

Although she generally preferred to hide behind the role of muse, Gala’s input is more evident in *The Dream of Venus*, arguably one of the earliest examples of installation art, created for the World Fair in New York in 1939. A series of photographs show Gala discussing the project with Dalí, working on the costumes and even helping to install various sections. “She could have been the model for *Dream of Venus*, but she decides to be the artist,” says de Diego.

As Dalí’s fame and fortune grew, Gala was constantly by his side, their life a never-ending round of carefully choreographed appearances which all formed part of the “*Dalían project*,” as Serra calls it.

Her behaviour at times could certainly be outrageous. Once she had Dalí sign thousands of blank sheets on which forgers created fake Dalis which she then sold for huge profits. But a very different side to her can be seen in Púbol Castle, which Dalí gifted her in 1969, and Serra sees as a “Surrealist object,” in its own right. “The castle is austere and almost empty apart from a few paintings and details,” says de Diego. “It has the touch of somebody who is dispossessed and, I think, you know, this is Gala’s style to a certain extent.”

It may come as a surprise to those more familiar with the muse and monster narrative but as de Diego says: “It’s easier to repeat non-stop ‘Gala was horrible and guilty of everything wrong Dalí did,’ than to sit down and revise her character.” Perhaps it is time we did.

Questions 1–6

In boxes 1–6, write **T** for **TRUE** if the statement agrees with the information, **F** for **FALSE** if the statement contradicts the information, **NG** for **NOT GIVEN** if there is no information on this

1. Gala's first husband was a painter.
2. Gala met her first husband when she was in her teens.
3. Gala was ten years older than Salvador Dali.
4. "Gala" is the name that was given to her at birth.
5. Gala was introduced to Dali when she was in her thirties.
6. Young Dali demonstrated exquisite sense of humour.

Questions 7–10

Choose the correct letter, **A**, **B**, **C** or **D**. Write the correct letter in boxes 7–10.

7. The aim of the exhibition at the National Art Museum in Barcelona is to show Gala
 - A. as a muse who inspired Dali.
 - B. as a monster who ruined lives of her husbands.
 - C. as a pioneering artist in her own right.
 - D. as a woman who loved and was loved
8. Gala's bad reputation was to a certain extent based on her
 - A. unusual appearance
 - B. love of money
 - C. Russian origin
 - D. obsession with alcohol
9. Before her first marriage Gala travelled to Switzerland to
 - A. recover from a disease
 - B. to learn painting
 - C. to nurture her own talent
 - D. to meet wealthy young men
10. When they met, Dali was Gala's first husband
 - A. as rich and famous as
 - B. rich but less famous than
 - C. much poorer and less famous than
 - D. poor but more famous than

1	2	3	4	5	6	7	8	9	10

Use of English

Task 1. Read the following text. The word in bold type in the text is the synonym to the words in A, B, C below. Find an odd word in A, B, C.

Pompeii

Pompeii is an **(1) ancient** city 14 miles southeast of Naples near Mount Vesuvius. It was built on a spur formed by a prehistoric lava flow to the north of the mouth of the Sarnus River. Pompeii was destroyed, together with Herculaneum and Stabiae by the **(2) violent** eruption of Mount Vesuvius in 79 AD; the circumstances of their preservation make their remains a **(3) unique** document of Greco-Roman life. The modern town of Pompeii lies to the east; it contains the Basilica of Santa Maria del Rosario, a pilgrimage centre.

Mount Vesuvius erupted on August 24, 79 AD. A vivid eyewitness report is preserved in two letters written by Pliny the Younger to the historian Tacitus, who had **(4) inquired** about the death of Pliny the Elder, commander of the Roman fleet at Misenum. Pliny the Elder had **(5) rushed** from Misenum to help the stricken population and to have a close **(6) view** of the volcanic phenomena, and he died at Stabiae. Falling fragments of lava, pumice and other volcanic debris covered Pompeii to a depth of more than 9 feet, causing the roofs of the houses to fall in. A rain of ashes followed, **(7) reaching** a depth of another 9 feet and preserving in a pall of ash the bodies of the inhabitants who **(8) perished** sheltering in their houses or trying to **(9) escape** toward the coast or by the roads leading to Stabiae or Nuceria; many were suffocated by the ash. Thus Pompeii remained buried under a layer of pumice stones and ash 19 to 23 feet (6 to 7 m) deep. The city's sudden burial would serve to protect it for the next 17 centuries from vandalism, looting and the destructive **(10) effects** of climate and weather.

1	A	age-old	B	contemporary	C	antique
2	A	strong	B	fierce	C	destructive
3	A	exclusive	B	single	C	exceptional
4	A	asked	B	questioned	C	informed
5	A	accelerated	B	hurried	C	hastened
6	A	opinion	B	vision	C	sight
7	A	achieving	B	coming to	C	going
8	A	were lost	B	were died	C	were killed
9	A	vanish	B	flee	C	run away
10	A	affects	B	results	C	consequences

1	2	3	4	5	6	7	8	9	10

Task 2. Match the three columns. Complete the table below using capital and small letters.

ABBREVIATIONS	WORD OR PHRASE	MEANING
1. AD	A. exempli gratia	a. and other things
2. etc	B. libra	b. in the work cited
3. P.S.	C. opere citato	c. and others
4. lb.	D. anno Domini	d. written after
5. e.g.	E. id est	e. approximately
6. i.e.	F. ante meridiem	f. in the year of our Lord
7. a.m.	G. et cetera	g. before midday
8. ca.	H. et alii	h. pound
9. et al.	I. postscriptum	i. that is
10. op. cit.	J. circa	j. for the sake of example

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.