



IELTS Mock Test 2023 April

Listening Practice Test 1

HOW TO USE

You have 2 ways to access the listening audio

1. Open this URL <https://link.intergreat.com/4RrT9> on your computer
2. Use your mobile device to scan the QR code attached



Questions 1-7

Complete the table below.

Write **NO MORE THAN THREE WORDS AND/OR A NUMBER** for each answer.

Details of customer purchase

Lot number	Example: 2374
Reserve price	£ 1 <input type="text"/>
Name of artist	2 <input type="text"/>
Amount paid	£ 3 <input type="text"/>
Description	4 <input type="text"/> painting of a 5 <input type="text"/> landscape
Width of painting without frame	6 <input type="text"/>
Width of painting with frame	2 metres
Height without frame	1 metre
Height with frame	7 <input type="text"/>

Questions 8-10

Complete the table below.

Write **NO MORE THAN THREE WORDS AND/OR A NUMBER** for each answer.

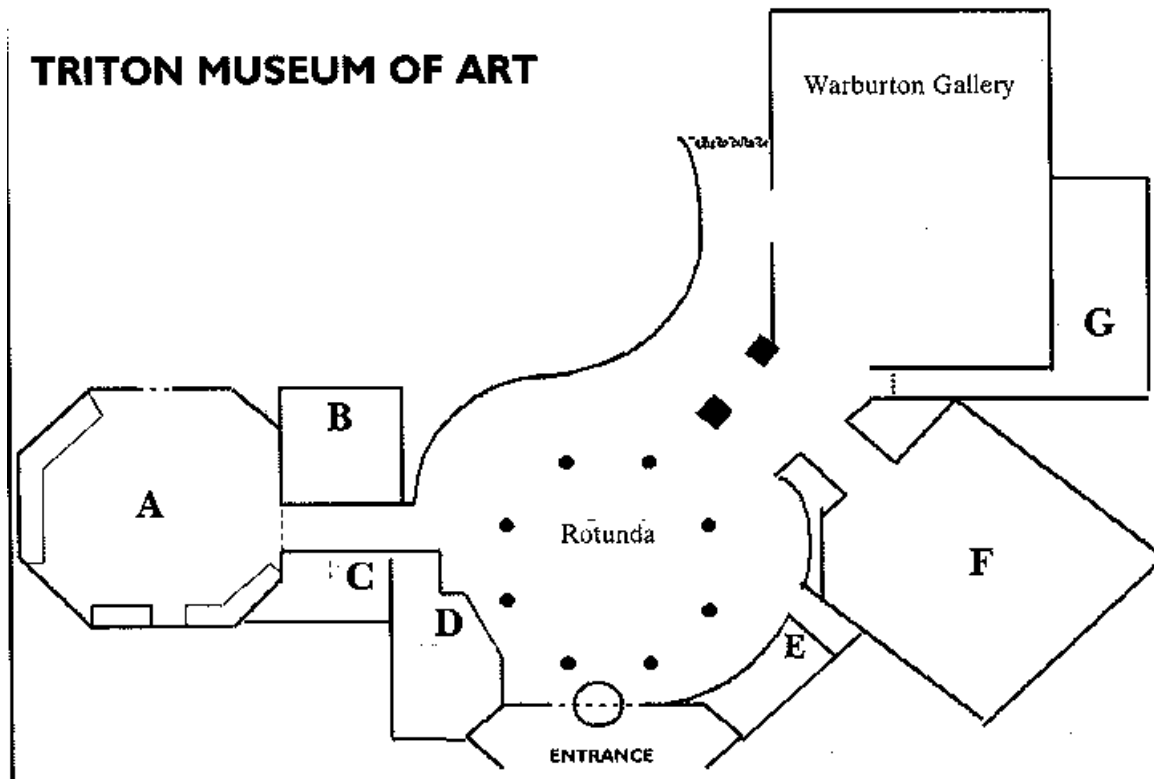
Customer details

Name	Mrs. 8 <input type="text"/>
Address	Charlton Manor, Kingston Village Post Code: 9 <input type="text"/>
Requested delivery date	10 <input type="text"/> (Day: Tuesday)

Questions 11-15

Label the map below.

Write the correct letter, A-G, next to questions 11-15.



- 11 Cloakroom
- 12 Permanent Collection Gallery
- 13 Storage Room
- 14 Cowell Room
- 15 Staffroom and Kitchen

Questions 16-20

Choose the correct letter, A, B or C.

16 All museum patrons

- A receive advance information about events.
- B have a discount on entry to the museum.

C can take one non-paying guest into the museum.

17 The Masked Ball

A is an annual event.

B will be held on New Year's Day.

C will be a unique event.

18 Details of the Masked Ball

A have yet to be confirmed.

B have been finalised.

C may be provided on request.

19 Certain events at the Garden Party are

A more expensive than others.

B liable to cancellation.

C almost fully booked.

20 The forthcoming artistic events feature

A newcomers to the art world.

B established artists.

C a mixture of new and established artists.

Questions 21-25

Choose the correct letter, A, B or C.

21 'Outsider art' is created by artists who

A lack formal art training.

B have a formal background in art.

C make a living from their work.

22 The art critic believes that

- A the definition of 'art' is very flexible.
- B there is a common perception of what constitutes 'art'.
- C in theory, quality art can be produced by anyone.

23 According to the art critic, good art

- A relies more on talent than skill.
- B requires an equal combination of talent and skill.
- C requires significant skill.

24 Usually the public

- A is unimpressed by outsider art.
- B has little knowledge of outsider artists.
- C only appreciates large-scale works of art.

25 The works of Nek Chand and Ferdinand Cheval

- A impress most due to their size.
- B were created without official consent.
- C were inspired by a romantic idea.

Questions 26-30

What does Jake say about the following?

Write the correct letter, A, B or C, next to questions 26-30.

A	are overrated
B	lack skill
C	have popular appeal

26 modern painters

27 outsider artists

28 Renaissance artists

29 Impressionist artists

30 modern sculptors

Questions 31-35

Complete the notes below.

Write **NO MORE THAN THREE WORDS** for each answer.

Animal Art

Despite the rather 31 animal paintings are nevertheless impressive.

However, 32 such artworks are considered rather primitive.

Whilst we might expect apes, 33 to have some artistic talent, other animal species do, too.

Recently, an inter-species exhibition of animal art was held 34 such a phenomenon.

Animals, though, tend to adopt an abstract rather than a 35 to art.

Questions 36-40

Complete the sentences below.

Write **NO MORE THAN TWO WORDS** for each answer.

Today, animal artists are no longer such 36 as they once were.

Art equipment and tools need to be species- 37 in order for animals to be creative.

It would seem that Man and animals share 38 than at first thought.

Some animal artworks may, however, be the result of 39

Sceptics are probably best advised, though, to maintain an 40 when it comes to animal art.



Solution:

Part 1: Question 1 - 10

- | | |
|-----------------|----------------------------|
| 1 300 | 2 P.J. Browning |
| 3 350 | 4 17th/seventeenth century |
| 5 rural English | 6 1.5 meters |
| 7 1.5 meters | 8 Bradwell Thompson |
| 9 KN26 56T | 10 23rd (of) March |

Part 2: Question 11 - 20

- | | |
|------|------|
| 11 E | 12 F |
| 13 G | 14 A |
| 15 B | 16 A |
| 17 C | 18 A |
| 19 B | 20 C |

Part 3: Question 21 - 30

- | | |
|------|------|
| 21 A | 22 A |
| 23 A | 24 B |

25 B

27 B

29 C

26 A

28 C

30 A

Part 4: Question 31 - 40

31 basic colour use

33 our closest relatives

35 figurative approach

37 appropriate

39 human intervention

32 by human standards

34 in recognition of

36 a novelty

38 more similarities

40 open mind

Part 1

You will hear part of a conversation between an art auctioneer and their client. First you have some time to look at questions 1-7. [Pause 30 seconds]

You will see that there is an example that has been done for you. On this occasion only, the conversation relating to this will be played first.

Auctioneer: Good afternoon, madam. Ah yes, I see you successfully bid for Lot **Example 2374**.

Client: Good afternoon. Yes, that's correct.

Narrator: The Lot number of the auctioned article is 2374, so you write '2374' in the space provided. You should answer the questions as you listen because you will not hear the recording a second time. Listen carefully and answer questions 1-7.

Auctioneer: Good afternoon, madam. Ah yes, I see you successfully bid for Lot 2374.

Client: Good afternoon. Yes, that's correct.

Auctioneer: I hope you are satisfied with your purchase? If I may say so myself, I think you got a real bargain. What you paid is not much above the original reserve price of £ **Q1 300**!

Client: I love **Q2 P.J.Browning's** work and to be honest I was prepared to pay a lot more. **Q3 I'd decided beforehand that £500 would be my limit, so getting it £150 cheaper than I was prepared to pay for it was a wonderful surprise!**

Auctioneer: I have to say that **Q4 17th-century** paintings of **Q5 rural English** scenes like this one are rather underrated. The art world seems to want abstract paintings by modern artists more. Geometric designs seem to be the trend today!

Client; Not my taste at all! I have a more conservative taste when it comes to art. The painting will blend in with my antique furniture at home.

Auctioneer: Well, I hope you have a big wall to put it on!

Client: Luckily, I'm very fortunate to live in a rather large country house. What are the exact measurements of the painting by the way?

Auctioneer: The width is **Q6 1.5 metres** and the height, **Q7 is 1 metre**, without, the frame that is. If you include the gilt-covered frame, which is quite large to balance the size of the painting, you can add on another 0,5 metres for the width and the same again for the height, obviously.

Client: That shouldn't prove too much of a problem. I'm just happy I managed to win the bid for this wonderful painting!

Narrator: Before listening to the rest of the conversation you have some time to look at

questions 8-10. [Pause 30 seconds] Now listen and answer questions 8-10.

Auctioneer: So, madam, I would just like to take down some details from you.

Client: OK, go ahead!

Auctioneer: I recognise your face as you've attended several of our auctions before, but I can't put a name to your face. Could you remind me of your name, please?

Client: Oh, yes, it's Mrs. **Q8 Bradwell-Thompson**. It's a double barrel surname, so you need a hyphen in between the 2 surnames, you see.

Auctioneer: So that's spelt B-R-A-D-W-E-L-L followed by a hyphen, then T-H-O-M-S-O-N?

Client: Well, the first part's right. But you spell Thompson with a 'P' in between the 'M' and the 'S' of the surname.

Auctioneer: OK... and your address, please?

Client: Yes, it's 'Charlton Manor'; that's spelt, C-H-A-R-L-T-O-N, and I live in Kingston Village. Oh and of course you'll need the postcode, too, it's **Q9 KN26 56T**.

Auctioneer: Sorry, did you say KM26 56T?

Client: No, it's K-N-not an 'M' then 2-6 5-6-T.

Auctioneer: Well, thank you, Mrs. Bradwell-Thompson, I think that's just about everything... Oh and I need to know when you would like the painting delivered. We deliver on Tuesdays and Fridays, the week following an auction.

Client: Well... I'm having a long-weekend break in the Cotswolds, a charming area of England, you know, so this coming Friday would be impossible. How about next Tuesday?

Auctioneer: No problem at all, madam. So that will be the **Q10 23rd of March**.

Client: Superb! Thank you.

Auctioneer: Not at all, madam, it was a pleasure doing business with you.

Narrator: That's the end of Part 1. You have half a minute to check your answers. [Pause 30 seconds]

Now turn to Part 2.

Part 2

You will hear the curator of an art museum talking to a group of visitors who are visiting the museum for the first time.

First you will have time to look at questions 11-15.

[Pause 30 seconds]

Now listen carefully and answer questions 11-15.

Curator: A very good afternoon to you all, ladies and gentlemen! I'm glad you've chosen to visit the prestigious Triton Museum of Art today and I'll look forward to showing you around. But first, I would just like you to refer to the maps of the museum that you picked up on your way in.

Now... where you picked up your maps is just to the left, as you enter the building, outside the Museum Store. By the way, the Store is a great place to pick up some souvenirs before you leave. **Q11** Oh and if anyone wants to leave a coat in the cloakroom, then please feel free to do so at no extra charge. It's just over there on the other side of the entrance to the Museum Store. OK... So this nice spacious area we're now standing in is the Rotunda. It contains some of the museum's most striking sculptures. From here you gain access to all the museum. Leading off from the Rotunda are the Warburton Gallery and our other large gallery that houses a permanent art collection. **Q12** We'll be starting our tour actually in the Permanent Collection Gallery as it's the nearest of the two galleries to the entrance. We'll make our way afterwards to the other gallery I mentioned, as it's right next door **Q13**. Oh, the smaller room behind the Warburton Gallery that you see on your maps is just a storage space for the museum and access is blocked off to the public by a railing across the entrance to that area. So now, where were we? Ah yes... After we've visited those galleries which will take us a good hour as there are so many interesting exhibits to see, we'll make our way back across the Rotunda and visit the Cowell Room. **Q14** It's right at the far end of the museum on the opposite side of the Rotunda to the Warburton and Permanent Collection galleries. It's one of the museum highlights and contains some high quality contemporary art exhibits. Oh... I'm so sorry, I forgot to point out the ladies and gents toilets, earlier. They're just before you get to the Cowell Room and are adjacent to the Museum Store. **Q15** Don't go into the room opposite the toilets. That's our staffroom area and kitchen! Right... so that's all you need to know for the moment... Let's begin the tour!

Narrator: Before you hear the rest of the discussion you have some time to look at questions 16-20, [Pause 30 seconds]

Now listen and answer questions 16-20.

Well, I hope you all found the tour interesting. If any of you would like to become a patron of the museum, you can request information from the Museum Store. Being a patron entitles you to special discounts on visiting exhibitions and first refusal on tickets to special events. **Q16** You will also be the first to know about our museum events as you are automatically placed on the museum's mailing list.

You can choose to become a 'Gold', 'Silver' or 'Bronze' patron of the museum. 'Gold' patrons are also permitted free entry for one accompanying guest. However, all patrons can receive year-round benefits that are not enjoyed by non-patrons.

Having said all that, I would now like to announce some very special news. Next year will be our centenary celebrations. It's hard to believe it but the museum was founded over 100 years ago! Accordingly, **Q17** we will be seeing in the New Year in style with a special Masked Ball. This has been organised in response to a special request from some of our patrons. **Q18** Plans have yet to be finalised for this one-off event, but a 'themed' Masked Ball has been suggested, the idea being that guests come in the guise of famous artists, past or present. One exciting event that has been confirmed is the Summer Garden Party. We are anticipating a lot of interest for this one so it's best to book well in advance. Whilst the tickets are by no means cheap, we like to think that the price reflects the quality of the event. **Q19** Amongst the many treats we have in store for you is a live orchestra playing in the museum's gardens which are to the back of the main building. It is weather permitting of course. Again we are dependent on good weather in order for the barbeque to take place. Alternatively, a sit-down meal will be provided in the Cowell Room. Everything from the entertainment to the food is included in the ticket price so there are no hidden extras!

Now, having given you a round-up of the highlights of next year's social events, let's go on to the artistic highlights of next month. **Q20** Coming up shortly is Euan Bailey's newest installation 'Light and Sound Waves'. Always thought-provoking, his previous installations have been very well-received. We will also have Hamish Barnes here for the first time as artist-in-residence. He will be encouraging visitors to adopt a more 'hands-on' approach to art! **Q20** Finally, last but not least, we will be exhibiting the work of Sean Long, who will be making his artistic debut. His work will be on show in the Warburton Gallery over the summer period. We are anticipating a large attendance at his exhibition.

Well, that's all from me. I look forward to seeing you at one or maybe all of our events. It's certainly going to be an action-packed year for the museum, both culturally and socially!

Narrator: That's the end of Part 2. You have half a minute to check your answers. [Pause 30 seconds]

Now turn to Part 3.

Part 3

You will hear part of a televised question and answer session between a celebrated art critic and 3 members of the public, following a talk on 'Outsider Art'. First you have some time to look at questions 21-25. [Pause 30 seconds]

Now listen carefully and answer questions 21-25.

Art Critic: I think I've said enough, so now it's the turn of the audience. Would anyone like to start the ball rolling and comment on anything I said earlier in my talk? Ah that young gentleman over there..

Audience Member 1 (Jake): Hi. My name's Jake and I've got a question for you. **Q21** You referred to outsider art as being the work of self-taught rather than trained or professional artists... Does that mean anyone can produce art, then?

Art Critic: **Q22** Well, what we define as art will always remain subjective. But given that we can agree more or less on a common perception of what is actually 'art', then yes, anyone in theory can produce art. The challenge, though, is to produce 'good art'.

Audience Member 2 (Lucy): Excuse me... May I ask a question, please?

Art Critic: Yes of course... Would you like to introduce yourself to the audience?

Audience Member 2 (Lucy): Sure, my name's Lucy.

Art Critic: So Lucy, what would you like to ask?

Audience Member 2 (Lucy): Don't you think that untrained artists lack the necessary technique to produce good art? I felt that some of the paintings by 'outsider' artists that you showed us earlier were, to be honest, rather crude.

Art Critic: I think you're confusing technique with art here. A great technique doesn't guarantee great art you know. **Q23** But I think impressive art can still be produced by gifted artists lacking in what are accepted as basic art skills. OK,..Can I have another question from a member of the audience, please?

Audience Member 3 (Dave): Hi. I've got a question. Oh, my name's Dave, by the way... I just wanted to ask **Q24** how many outsider artists were or are recognised in their lifetime?

Art Critic: **Q24** Relatively few. The exceptions are the ones who create particularly monumental or significant works of art, like Nek Chand's sculpture garden in India or Ferdinand Cheval's fantastic building, the 'Palace Ideal'. Both, as you know, were created purely from recycled materials.

Audience Member 3 (Dave): Yeah, they were pretty amazing...I remember them from the slides you showed earlier.

Art Critic: But what impresses people most is not so much the sheer scale of these buildings and sculptures as the work involved. **Q25** These artists built their works single-handedly over many years and more to the point - in total secret, as they lacked planning permission. That adds to the romance of the whole undertaking, don't you think?

Audience Member 3 (Dave): Well, their work certainly impressed me!

Art Critic: Yes, outsider art certainly produces work that is one-of-a-kind.

Narrator: Before you hear the rest of the discussion you have some time to look at questions 26-30. [Pause 30 seconds]

Now listen and answer questions 26-30.

Art Critic: So, now I would like to pose some questions to the audience. First, I would like to ask someone from the audience which, out of all the outsider artwork I showed you previously, is the most impressive and why?

Audience Member 1 (Jake): Excuse me, may I...?

Art Critic: Oh yes, hello again, Jake. So tell me, which artwork was your favourite?

Audience Member 1 (Jake): Well, funnily enough, the paintings by Adolf Wolfi. I know the perspective is crazy and all over the place but the work is so detailed!

Art Critic: Well, look at the great artists, like Picasso and Matisse. Perspective, or lack of it, was never an issue with them.

Audience Member 1 (Jake): Oddly, whilst I appreciate that style in outsider art, I can't say the same for modern art. I guess it's because I don't approach the two art forms with the same set of expectations.

Art Critic: Interesting... You mean you expect more of artists with obvious skill and a professional training, like Picasso and Matisse?

Audience Member 1 (Jake): Guess so. You know, I expect modern artists to use conventions like perspective, at least. And another thing: **Q26** I can't really understand why modern artists are often so highly acclaimed by critics, whilst **Q27** outsider artists are virtually ignored - that's probably because they are generally not as skillful, I suppose.

Art Critic: I take your point. I imagine with the exception of outsider artists, you tend to like work by more traditional artists?

Audience Member 1 (Jake): **Q28** I suppose. Like everyone I can appreciate Renaissance Art as exemplified by Da Vinci and Michelangelo. Amazing technique and all that... **Q29** and I also understand the popularity of Impressionist artists, too.

Art Critic: One other question... What's your opinion of modern sculpture? Do you have the same opinion of modern sculpture as you do of modern painting?

Audience Member 1 (Jake): I think all sculptors have to be pretty skilled to work with materials like metal and stone, so I admire them in a way. **Q30** But many modern sculptures, particularly public artworks, are often given praise I feel they don't deserve.

Art Critic: Hmm... You seem to have quite definite views about art! Well, it was most interesting hearing your views.

Narrator: That's the end of Part 3. You have half a minute to check your answers. [Pause 30 seconds]

Now turn to Part 4.

Part 4

You will hear part of an art lecture. First you have some time to look at questions 31-40. [Pause 1 minute]

Now listen carefully and answer questions 31-40.

Lecturer: I have just shown you all some slides of a very varied set of paintings. I noticed, as I was showing the slides, a few giggles in the audience and a few looks of dismay. I guess, entitling my lecture 'Unconventional Art Geniuses' was a bit misleading. When most of you were looking at the frankly **Q31 basic colour use** and rather primitive painting techniques, you probably were more than a little surprised.

Well... I have a shock for you all. What I'm about to tell you next will help you understand the title of my lecture. All the slides I showed you previously are of artworks made by... wait for it... animals! Yes, I heard a few gasps in the audience when I said that. Whilst the artwork would be definitely primitive **Q32 by human standards**, when you consider that the artworks were executed by animals, then, well, they are frankly staggering! Nor were the artworks purely the work of **Q33 our closest relatives**, the apes. No, they were produced by animal artists, drawn from a diverse pool of species, ranging from elephants to gorillas, birds and even sloths! In fact, **Q34 in recognition of** this, last year, London's Grant Museum of Zoology staged what organisers thought was the first Inter-species show of paintings by animals. In the show, art was shown from an orangutan, a gorilla and an elephant. Whilst the gorilla and the orangutan produced works that bore a resemblance to the paintings of modern artists de Kooning and Kline, the elephant's work took a more **Q35 figurative approach** in the rendering of a flower pot.

Now before you all go thinking this is a revolutionary discovery, I would like to put the record straight. The contribution animals can make to the art world was highlighted as far back as the 1950s. In this decade, Desmond Morris, celebrated social anthropologist and author of bestsellers, such as 'Bodywatching' and 'The Naked Ape', introduced Congo the painting chimp to the British public in a TV appearance. Back then, animal art-makers were regarded as little more than **Q36 a novelty**. Today, however, animal artists are not viewed so much as novelties but as sophisticated creators with skills and senses that they use to execute artworks in ways humans never can.

As a result of animals being taken more seriously as creators of art, it has become commonplace today for zoos to provide materials to captive animals. The hope is that by giving animals the means to create art, they will be kept physically and mentally stimulated. Obviously you can't give a lizard a paintbrush and expect it to draw! What the zookeepers do, though, is to give animals species- **Q37 appropriate** art materials and tools. For example, sloth bears, who feed by blowing away dirt from the forest floor to feed on termites, have been given a straw-like apparatus to blow paint onto a canvas.

What is one of the most interesting discoveries to come out of all this, though, is the finding that animals voluntarily and instinctively participate in the creation of art. It seems therefore that animals derive as much pleasure as humans do in applying paint to canvas or making a clay or plasticine figure. The obvious conclusion to draw from all this is that there are **Q38 more similarities** between Man and other animals than some of us might care to admit. However, just to satisfy the sceptics amongst you, there is something I would like to add. So far, the primate and elephant art that has been produced often bears an uncanny resemblance to Western art. Certain conventions are evident in the animals' art that suggests a degree of **Q39 human intervention**. As proof of this, an elephant named Boon Mee was actually guided by a keeper who steered the animal's trunk to paint brushstrokes on a canvas! Nevertheless, we should keep an **Q40 open mind** about animal art as there are just as many examples of artworks that have been completed by animals without human aid.

Narrator: That is the end of Part 4. You now have half a minute to check your answers. [Pause 30 seconds]

That is the end of the listening test. You now have ten minutes to transfer your answers to the Listening Answer Sheet.