

Module 1

Listening 1, Page 12, Exercise 3

Good evening. My name's James Quigley, and I work as an animator. Funnily enough, I didn't start out with such a career in mind, however. I'd always loved drawing, and as an only child, spent a lot of time on my own, doodling. I decided to study for a degree in Fine Art at first, with a view to working in illustration. But during the Foundation year, we were introduced to animated images, and I soon became hooked. I made a short film called *Happy Cow* - which I cringe at now, of course! But, at the time, my classmates really loved it. It was incredible seeing my drawings come to life on the screen, and I got a real thrill from being able to make people laugh.

The course emphasised the importance of drawing, and my tutor influenced my ultimate style considerably. It was him who told me not to erase any imperfections, but rather to draw over them and correct them, because this contributes to an overall effect of movement. It adds to the energy of the drawing, and so is ideal for animated images, enhancing the effect of characters in constant motion. As a boy, I loved cartoons such as *Tintin* and *The Snowman*. I set out to emulate that style in my own work, because I generally prefer realistic drawings to exaggerated satirical or humorous cartoons.

Initially, I did do some work for magazines and children's books - but I kept slogging away at short film projects on the side. A costly business, I can tell you! But finally, after several financial setbacks, and rejections, I decided to enter a piece in a film festival, and fortunately won several awards! This gained me the attention I needed to break into more commercially viable work. At one point, I had projects with a magazine, book publisher and animated commercials at the same time! It was then that I realised I needed to focus more. I still do quite a bit of work for advertisements, as these tend to be fairly short projects, yet lucrative. So, they fund the films. Although I've worked on more mainstream animated film productions for some of the big companies, I really enjoy the freedom that creating my own films gives me.

You see, I love the whole process. The exploratory key drawings creating the characters and storyboard, and then all the in-between 'motion' frames. Creating an animated film involves a great deal of collaboration, and I love the way everybody pushes towards a common goal. I guess it's one of the many things about the business that people outside of it are surprised by. Another thing I'm always being asked is why, despite all the on-screen technology at our fingertips, I still choose to do most of the artwork by hand. I can only say it's the way I prefer to work. It's then scanned onto the computer, of course, but I relish that fundamental first contact. That's not to say I reject the technology. It's really freed animation from a lot of restrictions, as we can develop the drawings on the computer, and the possibilities are endless. This is one of the reasons animated films are now getting so much exposure, and are up there with live-action movies, receiving Oscars.

So what does it take to be a good animator? Clearly precision is very important - I'm obsessive about getting the details right and that requires patience too - and you do need to have imagination to bring your ideas to fruition. But I'd say that observation is key to the animator's work. You have to look, and not only see the world around you, but how it moves. Animals are particularly difficult because they move in so many different ways. And you mustn't lose sight of the essential connection between the way a character moves, its facial expressions and its voice. Actors have really helped there. On several occasions, I've gone back and changed a character's body language based on performances during recordings. So before I go on to ...

Listening 2, Page 15, Exercise 1

When you record in a studio, you have the space and time to try things out. By this I mean you can do more than one take, or recording, so that you can later choose which one you prefer. You can experiment with mixing techniques, record one instrument at a time and build it up little by little. Objectively, recording in a studio is the best possible way to get clean-sounding audio. Unfortunately, although studio recordings are technically perfect, they sometimes lack the soul and the strength of emotion that artists produce in a live performance. There's nothing to beat that, really!

Listening 2, Page 15, Exercise 2

Speaker 1

Never having been one for competitive sports, I was hard-pressed for ideas when told I needed to counteract the inevitable effects of my rather sedentary lifestyle. So when a mate said she was going to breakdancing classes, I asked if I could tag along. From the look on her face, she obviously thought I'd hate it. Much to her amazement though, and mine, I took to it like a duck to water! It was hard work, but the pounds just fell off and I had a brilliant time, even making new friends. Now I've been asked to join a team of volunteers that'll visit schools and teach breakdancing to the kids. That's a big thrill for me.

Speaker 2

I was a big fan of comics as a kid – I've still got boxes of them in my parents' attic. Never the most outgoing of teenagers, I'd sit alone and copy the artwork – and the results weren't bad. Then I went to study for a degree in accountancy and got caught up in that. I wanted to build on my artistic ability somehow, not hark back to the comics, but take it on to the next level. So I'm creating a portfolio of digital cartoons with audio input to go on my website. I don't suppose I'll ever be a professional, but I think my stuff's passable, technically speaking, and people ought to find it amusing.

Speaker 3

People are impressed to hear that after a week teaching ten-year-olds, I've got the energy left to be a clown at weekends. But I've always kept myself in reasonable shape, so I don't get tired and just seem to thrive on the sound of laughter. I do a bit of mime, stilt-walking, juggling and tell a few jokes, just for the fun of it really – though I do get booked for kids' parties and stuff. Next summer, I'll be appearing at a big arts festival – not because I want to get known or go professional or anything – more to support my friend who's found some really hilarious sketches for us to do together. Should be an amazing experience.

Speaker 4

Unfortunately, there isn't a Rock Choir in my area so I've decided to set one up. As a teenager I sang in a choir. I wasn't much good but loved feeling part of a group; working towards a common goal. I didn't keep it up once I'd started work – too busy doing other stuff to miss it, I guess. But I did begin to feel a need to get my teeth into something that would stretch me, and remembered the choir had always given me that. Then I heard about the Rock Choir,

where amateurs can sing along at a big concert just for fun. I was with seven thousand other singers in the national football stadium – awesome!

Speaker 5

I reckon there's lots of guys feel the way I did, so I've started a blog with a view to getting in touch with some – maybe even form a band! What happened was, I really wanted the world to know I could play the guitar just as well as my rock heroes. Sad fact was, though, I couldn't face the thought of performing in public – even the school concert was like a major thing for me because I suffered from stage fright. That's why I signed up for the poetry-reading sessions. I wanted to prove to myself that I could perform, without feeling I was putting my guitar playing on the line too. It worked a treat.

Speaking, Page 16, Exercise 4a

- F:** Do you listen to music while you are studying, Tom?
- M:** Yeah, I listen to really loud heavy metal on my headphones – and I seem to get through the work more quickly that way! How about you, Maggie? I can't imagine you listening to metal, somehow!
- F:** No, you're right there, Tom, although I agree with you that I prefer music that somehow gives me energy, rather than music that might send me to sleep! I usually listen to rock or pop. And don't forget that classical music is pretty good, too. It's supposed to help your concentration and creativity, you know.
- M:** Hmmm, I hear what you're saying but to be honest, I've never found that. And what about that some of that 20th century classical music? On the few occasions when I've listened to it, I've had a really bad headache! Sounded like a load of old cats wailing! What they say is rubbish!
- F:** I'm not sure about that. After all, I think it's been scientifically proven, especially when you listen to classical composers like Beethoven or Bach! I get lots of ideas when I write essays to Bach's fugues!
- M:** Well, I'll bear that in mind but as long as I've got my heavy metal, I'm OK. I think I'll leave the rest for everyone else!

Speaking, Page 17, Exercise 8a

E = Examiner, S1 = Student 1, S2 = Student 2

- S1: Um ... shall I start?
- S2: Please do.
- S1: Well, I suppose clubbing is popular all year round here but it isn't appeal to everyone. On the other hand, the cinema, which is ... er ... outside, is a nice idea. What do you think?
- S2: I can't disagree with that but we ought to bear in mind the weather, I think. Where I come from it often pouring with rain in the summer.
- S1: Yes, you've got a point there.
- S2: I like clubbing but I don't think it's a very good activity for the summer - that is, unless you're somewhere hot and you can dance on the beach!
- S1: Yes, I agree.
- S1: And the other thing is that, as you said, clubbing is more for young people and older people wouldn't really want to go, would they?
- S1: Mmmm.
- E: Thank you.

Speaking, Page 17, Exercise 8b

E = Examiner, S1 = Student 1, S2 = Student 2

- S2: OK, so we've mentioned clubbing and the cinema, haven't we? Er, ... picture 5 shows us street performers, I think, with people on ... er ...
- S1: ... stilts, I think ...
- S2: Yes, that's right, stilts, and some jugglers.
- S1: Then in picture 3, there's a musical show, it seems ... and ... shall I continue?
- S2: Yes, of course.
- S1: ... in picture 4, we can see a rap group ...
- S2: Yes, well that's quite a good range of performing arts. What else could we include on the other poster?
- S1: Er, ... I think a modern dance group would be a good idea. It might to attract more people than ballet would.
- S2: Do you really think so? I'm not so sure myself.

- S1: Then how about some youth choirs?
- S2: Hmmm, actually, as a matter of fact, I think something like a rock concert would be great, especially if it was a well-known band, then people of different er ... ages would be more likely to go and watch. In my opinion, rock music is something that never dies, it always seems to have a strong attraction and much more so than the other performing arts, er ...
- S1: OK, so shall we say modern dance, and a rock group, then? If you don't like the idea of youth choirs, what about some sort of singing contest? That might be quite fun and there could be different categories for different types of songs.
- S2: OK, that might be fun. Then there's theatre, of liz_gardinergr@liz.mystrawatson16561urser. If they could, er ... put on a playing, like something by Shakespeare for example, that would be excellent. Everyone's interested in that, especially if it was a comedy. The tragedies are a bit difficult in understanding sometimes.
- S1: Absolutely. Then ... perhaps there could be a film festival as part of the festival as a whole? They could put it on in a local multiplex and they could show some of the best recent films. Films are really popular with everyone.
- S2: I'd go along with that. Perhaps they could also get some people to come along and give talks, you know, other people who work behind the scenes like cameramen, producers, directors and so on. Personally, I'd really like to hear some of their experiences!
- S1: OK, I think those five activities should attract quite a few people!
- E: Thank you.

Language development 2, Page 18, Exercise 2b

- F: Oh, hi, Matt! I was going to call you shortly. I thought I might go and see Kevin Spacey in *Richard III*. Do you fancy it?
- M: Well, lucky you caught me, really. We were due to be rehearsing today, but Bob called to say that Carla's sprained her ankle, and so we wouldn't be going after all. I was just about to go and see her now, as a matter of fact, but wanted to let you know about the situation first.

- F:** Thanks. Shame about Carla, but lucky for you! A day off!
- M:** I'm not so sure about that, Gemma. We were supposed to finish rehearsing the first act today, so this is bound to set us back quite a bit. It could be days before she's able to rehearse again now.
- F:** Sorry to hear that, then. Anyway, what do you say to Richard III? Shall we go?
- M:** Yeah, why not?

Module 2

Vocabulary, Page 26, Exercise 2a

One [*croak of a frog*]

Two [*growl of a tiger or a lion*]

Three [*screech of a Scarlet Macaw*]

Four [*chirp of small bird*]

Five [*hoot of an owl*]

Six [*squawk of a parrot*]

Listening 1, Page 28, Exercise 2

Extract One

Culture was thought to be unique to the human species. However, in Borneo, some orang-utans use handfuls of leaves as napkins to wipe their chins, whereas in parts of Sumatra, they use leaves as cushions or gloves. These practices have been passed down through the generations and have recently been seen as evidence of the existence of socially-learned traditions in the animal kingdom.

Extract Two

A new 'smart' collar for wild animals is currently being tested, which will be used to measure how long different animals spend sleeping, running or eating. Combined with the collar will be GPS – that's Global Positioning System – which will identify the places the animals go. If this is a success, scientists say that many mysteries about the life of wild animals might finally be revealed.

Extract Three

Bycatch in fishing terms means species that are injured or killed by accident during the process of fishing. Steps are underway to minimise bycatch by, for example, making fishing lines more visible to

whales or by the use of pingers on fishing boats that emit noises.

Listening 1, Page 28, Exercise 3

Extract One

- M:** Ruth, it seems that researchers have been taking more interest in the emotional life of animals recently?
- F:** Indeed, what's known as animal sentience is an exciting and rapidly-developing area. Evidence is building up to suggest that animals can show emotions similar to human empathy. And this goes for various species, both wild and domestic – anything from monkeys to sheep! People have often found it difficult to believe that animals experience emotions since these aren't evident on their expressions in the same way as with humans, but that doesn't mean that those feelings are not there.
- M:** I see.
- F:** Like, there was the case of a whale that was freed from some plastic netting by researchers in California. Afterwards, the whale gave an hour-long performance of leaps and dives in front of its rescuers. What emotions was it portraying? Joy? Gratitude? We don't know exactly, but it was apparent that something along those lines was being expressed.
- M:** Well, that may be the case, but I have my doubts about sheep.
- F:** Surprisingly, in test conditions, sheep have shown the whole range of emotions so perhaps they're not as silly as they sometimes appear!

Extract Two

Today, I'd like to talk about white-handed gibbons, members of the ape family, which live in tropical forests and spend almost all their lives up in the trees. They are one of the few animals that brachiate: that means they swing themselves along the undersides of branches using only their arms. Not only that, they're also amazing long-jumpers! You see, when they reach the edge of the tree, they have to jump across to the next. However, unlike other jumping animals, such as frogs that have unusually long hind legs, gibbons' bodies don't have any obvious adjustments to help them. The trick is in the way the gibbons swing their upper bodies and arms which means the force of the leap is being transmitted along the length of their bodies,

amplifying its effect. This is rather like a trick used by ancient Greek athletes when performing the long jump. They would carry heavy nine-kilo weights in each hand. Before jumping they swung them back and forth, then forwards as they took off and backwards as they landed. Gibbons, using a similar technique, have been seen to jump lengths of over ten metres.

Extract Three

- F:** One man who's found happiness and fulfilment in a new way of life is John Reybridge. A successful travel agent in London for many years, John enjoyed a good lifestyle, had a well-paid job. However, when the business took a downturn, this set David thinking. Suddenly the lists of sales figures and targets that his life had centred on up till then no longer filled him with the same enthusiasm. So he made the decision to take a year out and go and work with wildlife in Africa as a volunteer. He sold up and flew out to a wildlife rescue centre. He takes up the story.
- M:** I ended up working at a centre that specialises in bringing up lion cubs born in captivity so that they can be released into the wild. Together with other helpers, I gradually trained the cubs to hunt and kill so they'd be able to survive on their own. The toughest aspect of the job was parting from them – the moment when they're introduced into their natural habitat. Firstly though, I had to build their confidence by taking them for twice-daily walks into the jungle – doing what a lioness might do for her offspring. An unforgettable experience.

Listening 2, Page 31, Exercise 2

Your chickens love to roost at night inside their coop – that is, sitting or perching on a pole that is fairly high off the ground. Build the poles approximately thirty-six inches or less off the coop floor and space them approximately fourteen inches or more apart. Nesting boxes, where they lay their eggs, should be lower than the poles.

Listening 2, Page 31, Exercise 3

Last summer, my wife and I decided to buy some chickens, to keep us company and to provide us with a regular supply of fresh eggs. Actually, a neighbour already had some and this had set us thinking. Getting hold of all the stuff we needed was quite straightforward. We browsed the Internet and

found a site called 'Chicken World' that sold both chickens and all the associated kit. There was also one called 'Poultry Plus' which gave us useful advice about poultry health and nutrition, the amount of space you need, how much feed to buy and so on. After a few calculations, we ordered a bright red chicken-house and two birds to go in it. Great!

Everything arrived a fortnight later in a large delivery van. The driver dumped the flat boxes in our garden, and then we set about piecing the chicken house together – we soon realised that the one curved bit was meant for the roof, whereas the straight-sided square sections were for the walls and there was a triangular window. We laid the pieces out on the ground and looked at the plan. It took us about an hour to put everything together, but we had fun.

We also came across a tunnel made out of wire in one box. This apparently was a deterrent to foxes, which would see our new friends as a potential meal. Finally it was all ready, the chickens were unloaded and we stood looking at our two new housemates. We immediately named them Beyoncé and Shakira and we loved them from the start.

There *were* a few teething problems in the beginning, I must admit. We discovered that it wasn't such a good idea to let them walk all over the flowerbeds. So a fence had to be constructed to keep them on the grass. The first one was too low and they scrambled over it – but you learn from your mistakes, and the second one worked.

We had to wait a while for the first egg to appear and I did all I could from the vantage point of my kitchen window to show support and solidarity. Eventually, Shakira laid a perfect egg, followed by Beyoncé. I hurried inside and cooked them immediately. Delicious! The flavour was infinitely superior to the eggs from the local supermarket. Really, I marvelled at the self-sufficiency of our chickens. Once provided with food, water and shelter, they quite happily went about each day, pecking the grass, minding their own business and, what's more, producing food we could eat!

Of course there were chores involved and I was happy to take them on. Strangely enough, I found my duties unexpectedly satisfying – changing their water daily and every week, sweeping out their sleeping quarters. I felt that particular sense of responsibility which comes from looking after other creatures' happiness and welfare.

As we moved into autumn, I was still fascinated with these two animals and their very distinct

personalities. Beyoncé was a worrier, forever fretting over twigs or tweaking her feathers. As soon as I opened the door at dawn, she'd rush hither and thither, while Shakira slunk around in a far more sneaky fashion, stalking bugs and, even worse, pouncing on frogs and eating them whole. Despite their charisma, this was the only time I ever seriously considered cutting chicken out of my own diet.

As winter advanced, our garden became unrecognisable. Chickens not only peck, they love to dig, and they certainly *did* dig! Our garden became a wilderness, nothing like the website's pictures of meadows full of flowers with chickens skipping through them. The overriding problem, though, was the rats, always a presence due to a nearby river, but now attracted by the chicken feed. I installed an alarm and humane rat traps but with no success. Finally, when there was a baby on the way in our own family, we made the decision – the chickens had to go. We found a great home for them and Beyoncé and Shakira settled in happily. Our chicken adventure was over but, I hoped, only temporarily.

Speaking, Page 33, Exercise 3b

E = Examiner, S = Student

- E:** So, I'm going to give you a card with a question written on it and I'd like you to tell us what you think. There are also some ideas on the card for you to use if you like.
- S:** Well, they are all important issues but the one that I feel most strongly about is factory farming. I hate to think of the animals being kept inside cages or huge sheds. To me it seems cruel that they aren't allowed to go outside and live as they should do in the fields. Many people are unaware of the conditions that these animals live in and I think there should be more publicity about it. Then consumers would buy more organic products instead of simply picking up the cheapest products going. I certainly try to buy free-range eggs and organic vegetables whenever I can, even though they're a bit more expensive, and I try to cut down in other areas.

Er, ... the other issue that worries me is deforestation, simply because the forests take such a long time to grow again. It's so short-sighted of people to cut down areas like the Amazon jungle when they must realise that it can't easily be replaced. Not only that, but so many different species of plants and animals depend on the forests for their survival. Can

you imagine there not being any more lions left in the wild? That would be tragic, to say the least.

And finally, recycling – yes, that's really necessary too, since the world produces a huge amount of waste and we've got to use it sensibly in any way that we can. In my view, all plastic bags should be recyclable and we should buy paper and wood products that have been recycled or that are from sustainable sources.

So, all of those issues are important for today's society and we should all do something about them, as far as we are able.

Exam practice 1

Listening: Paper 3 Part 1

You will hear three different extracts. For questions 1 – 6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

- F:** An atmosphere of quiet shock greeted the news this morning that more than ten thousand starfish have perished on one beach on the North Sea coast. But perhaps listeners shouldn't be overly alarmed. More than two thousand species of starfish inhabit the world's oceans, with potentially millions shoaling in the North Sea alone. Strandings like this one are thought to be caused by the creatures gathering in the shallows to prey on mussels, before being swept on to the beach by treacherous tides and high winds – and they're by no means uncommon, although marine biologists admit the size of this one makes it newsworthy, don't they Jon?
- M:** Indeed, they do. But they wanted to set another matter straight. Although we call the cute little creatures starfish, they're actually nothing of the sort, being echinoderms, closely related to the infinitely less appealing sea urchin. As well as arms, starfish have feet, eyes and mouths, and a red spot at the end of each of arm allowing them to sense light and dark. Then hundreds of what are called 'tube feet' on their underside help them both to scuttle along the seabed and grip their prey as they eat – they favour mussels, clams and snails, by the way.

Extract Two

Mature, sophisticated, creative, inventive – those were just a few of the adjectives that flowed from the judging panel at the eleventh annual young composers' competition. And that was just for the winners in the under-sixteen category. As for the seniors, everyone around the table agreed that as seventeen-year-olds, struggling to put the dots on those five-lined sheets of paper, they'd come nowhere near producing anything like the accomplished works of art under discussion. Clearly, the competition, which is powering into its second decade, is more vibrant than ever, proving once again that there's a rich seam of young composing talent among the nation's teens. Take Leo Dunsford, eighteen, whose entry was scored for the surely unprecedented ensemble of *six* clarinets and *amglocken*, sometimes known as Alpen bells. It's very striking, genuinely wild and, by his own admission, not quite fully formed. The fact that it was submitted in a computer-realised version begs the question of whether it could ever be performed by real players. Whilst admitting that there's a challenging bit towards the end, Leo insists he spent some time with his percussion teacher making sure that particular criticism couldn't be levelled against him.

Extract Three

M: What inspired your campaign, Clara?

F: I was sent to Hawaii to make a documentary about environmental challenges facing the region – filming albatrosses was my brief. The trip was epiphanic and what really got to me wasn't so much the nature of the problems facing these birds, but the monumental scale of them. They fly out to sea, hunting for squid to feed their offspring. They think anything colourful floating on the surface is squid, so they pick it up and ingest it ready for regurgitating to feed the chicks. If it's actually a plastic bag they've picked up, that has disastrous consequences. Twenty percent of chicks are lost to this each year, and it's not local plastic either – protecting these birds requires concerted action.

M: So where's it all come from?

F: Eighty percent from landfill; twenty percent from ships. My campaign may sound like a drop in the ocean – excuse the pun – but if you consider the average British person gets through around a hundred-and-fifty plastic bags annually, using each one for approximately twelve seconds – then if

everybody did their bit and stopped using the wretched things, it wouldn't change the world overnight, but it'd be a step in the right direction.

Module 3

Listening 1, Page 44, Exercises 2 and 3

Extract One

M: Today we're looking into the surprisingly widespread phenomenon of bullying in the workplace. My first guest is Emma, not her real name, who's experienced this. What happened, Emma?

F: Well, one of my colleagues was forever finding fault with what I did, never missed an opportunity, and I took it from her. As my self-esteem drained away, so I persuaded myself that she must be right – and I stopped even trying to do things well – which of course only made matters worse. Then, one day I was just surfing the internet when I came across a blog – and what I read just rang so true. Bullies target nice, quiet types who are conscientious to a fault, but who don't answer back. I suddenly saw my colleague's behaviour for what it was, and felt I had to change things.

M: Supposing you hadn't read those accounts, Emma, what would you have done, do you think?

F: Oh, I was making myself ill with the stress of it all and was thinking of giving in my notice. I'd certainly never have had the nerve to tell my line manager about the problem. Just sharing it was empowering actually. Knowing I had his support, I started to stand up for myself.

Extract Two

On a chat show recently, I was asked to nominate the book that'd had the most impact on me as a teenager. I couldn't think of one on the spur of the moment, but later recalled being lent one called *Vital Conversations* – that I guess you could say changed the course of my life. I've always looked upon do-it-yourself psychotherapy with suspicion, but for some unknown reason that book really made an impression on me. I'd go so far as to say that were it not for that book, I wouldn't have had the guts to tell my parents that I had a burning ambition to go into the acting profession – where I find myself today. Like most teens, I'd been going through

problematic times, not only in my relationships with parents and teachers, but also with members of my own peer group. Who said relationships were ever easy? Anyway, the book deals with all aspects of difficult conversations such as managing your emotions, planning how to put things beforehand and so on. The main thing it taught me was to take the bull by the horns in a non-confrontational way, without resorting to manipulative behaviour.

Extract Three

Finally, people are coming to appreciate the fact that simply being highly qualified isn't the be all and end all when it comes to being successful in your chosen field. Indeed, some organisations have recently changed the way they select new employees by incorporating what are called 'emotional intelligence' tests into their recruitment procedures rather than depending solely on professional qualifications and experience. In one instance, salespeople in a cosmetics company who'd been hired using the new test, outperformed salespeople taken on under the previous system by a wide margin in their first year, and incidentally were also slightly less likely to leave.

Should you want to explore the notion of emotional intelligence further, there are many books on the subject that can help you develop your self-awareness, motivation and empathy - all character traits associated with emotionally intelligent people. A good starting-point, though, is to indulge in a bit of self-evaluation: once you can pinpoint the ways in which you're not interacting with others as effectively as you should, then the way is open for change. All graduates entering the job market could do with taking these considerations on board.

Listening 2, Page 47, Exercise 3

F1 = Interviewer, F2 = Stella, M = Rick

- F1:** Today I'm talking to alternative therapists, Stella and Rick McFarland, who specialise in what's known as laughter therapy. Before we talk about that Rick, you run a laughter club - tell me, what are laughter clubs exactly?
- M:** Well the idea started in India and soon spread across the world. The clubs meet every morning, so it's a truly social activity, and it's free of charge, so accessible to everyone - plus there's no obligation to attend. But none of that fully explains their success, because once people start attending, few want to leave, do they Stella?

- F2:** That's right. Our club's growing all the time. We think many people are put off by the idea of 'alternative therapy', as such. The title 'Laughter Club' is somehow less intimidating because it doesn't imply having to buy into a particular philosophy or lifestyle, and we reckon that's a big part of the attraction. You just go along and laugh as a way of relieving stress.
- F1:** Great. But what about laughter therapy in the wider sense?
- M:** Well, for many clients what the laughter therapist can do is turn things around. Like, anxiety may lead to interrupted sleep patterns which in turn could cause exhaustion, and ultimately lead to depression. In that situation, people forget to laugh, in some cases even to smile. And that has a knock-on effect on everything else they do. The grumpiness becomes a sort of downward spiral, because the world responds negatively to it, making it even harder to break out of. But a good therapist can help reverse the process.
- F1:** So how do such people benefit from laughter therapy itself?
- M:** Well - the first myth to dispel is that it's not about humour. You're not expected to come armed with a repertoire of jokes or anything. No, laughter therapy's about laughing as a form of exercise. We set up small groups of people, and burn essential oils to create a pleasant positive relaxing atmosphere. We teach participants to perform laughter exercises involving deep breathing, eye contact and childlike playfulness. This eventually develops into real, contagious giggling as the session progresses. You see, this subtle interaction gradually releases people from any shyness or reticence about expressing their emotions, that's the main thing they get out of it, along with a feeling of relief.
- F1:** Rick, you're a psychologist by profession. How did you get involved in such an unusual kind of therapy?
- M:** Well, like most psychologists, I never imagined I'd end up needing help myself. But my career took off really quickly, and I found it difficult to distance myself from work, which in the end caused me anxiety. It got to the stage where I was angry all the time, and couldn't enjoy anything. It was Stella who

persuaded me to do something about it. She wanted to place me in one of her laughter therapy classes, but that felt a little too close to home. So, I studied meditation instead. What that taught me made me think that maybe benefits could be reaped from laughter therapy as well. So, I decided to have a go. And the effects of that first session were mindblowing. I felt like a weight had been taken off my shoulders. I remember I persuaded several clients to join us the following week, and all of them felt better for it.

- F1:** OK, but I'm a working mother, right, where am I going to slot in time for a laughter class? How do I manage it?
- F2:** I think the key is time management. I constantly hear the same argument against taking any form of exercise. There's no time. The fact is, we can make time, if we try. Half-an-hour's not a great deal of time to put aside.
- B:** To give you an example. A client of mine had anxiety attacks every time she had to give a presentation. Unfortunately, it was an important part of her job. She told me she didn't have time to join the laughter club, so, I suggested she used essential oils just before a presentation, by putting a drop of bergamot and lavender onto a tissue and placing it in her top jacket pocket. In this way, she could smell it if she was feeling tense, but it wouldn't bother the people around her. She found the oils really effective, and, now convinced I was making sense, she began coming to the laughter club shortly after, illustrating Stella's point about time management! It's a matter of making the decision to do it.
- F1:** Stella, Rick. Thanks for sharing some very interesting ideas with us.

Speaking, Page 49, Exercise 5a

E = Examiner

- E:** First, I'd like you to look at pictures A and D and talk together about how popular these forms of relaxation are.
- You have about a minute for this, so don't worry if I interrupt you.

Speaking, Page 49, Exercise 5b

E = Examiner, S1 = Student 1 (Jarek), S2 = Student 2 (Ariana)

- S1:** Well, shall I start, Ariana?
- S2:** Yes, of course, Jarek. Please do!
- S1:** OK! So, I can say that many people particularly the elderly, love gardening. It is a hobby for them, and keeps them active. In recent years, economic growth in Poland has meant that more people are able to afford garden space. TV programmes have also increased interest in gardening as a pastime. However, not so many get a massage. They can't afford it! Is it the same in Italy, Ariana?
- S2:** Yes, mm, I think you're right. Having a massage is ... a luxury. It's not something that most people can afford ... Er ... yes.
- S1:** Whereas gardening, on the other hand, is much easier to do. Even in the cities, you often see people out on their balconies tending their plants. It takes their mind off their worries for a while. Is this the case with you, Ariana?
- S2:** Yes, in Italy lots of people love the flowers, and some balconies are very colourful in summertime. I think gardening is more popular among old people, though. Mm, this is true there ...
- S1:** Really? I think in Poland, younger people are also interested, but maybe you're right. It's mainly a pastime for the elderly. Perhaps because they've got more time! Massage, on the other hand, is fashionable among wealthy, middle-aged ladies ...
- E:** Thank you. Now I'd like you to ...

Speaking, Page 49, Exercise 6a

E = Examiner

- E:** Thank you. Now look at all the pictures.
- I'd like you to imagine that a health magazine is planning a feature on relaxation techniques to help people deal with stress. These pictures are being considered to illustrate the article. Talk together about how each activity can help people to relax. Then decide which two pictures might stimulate most interest in the article.
- You have about three minutes to talk about this.

Speaking, Page 49, Exercise 6b

E = Examiner, S1 = Student 1 (Jarek), S2 = Student 2 (Ariana)

S1: Well, Ariana! So, we need to decide on some photos for our article on relaxation, and we have these four. What do you think of this one here, of the guy listening to music?

S2: This is a really good way to relax! I like this myself, particularly listening to classical music. It makes me feel calm after a difficult day at work. I think this is true for many people ... Er, don't you, Jarek?

S1: Absolutely! I totally agree with you, and I often listen to music on the train going home. It shuts out all the noise of people around me! I also like the idea of a massage, even though it can be expensive. Some big companies offer this service once a fortnight to their employees, and I think this is a really good idea.

S2: Yes. I've only had an aromatherapy massage once, and it was very relaxing, but I really like having reflexology. Having your feet massaged is really special. I think that massage is an important relaxation technique, however, even though it is expensive. It's very ... how do you say ... beneficial, I can say. What do you think?

S1: While I agree with you, of course, I think gardening is also a very popular way for people to relax. It covers a wide range of people, too, of different ages and social backgrounds. Don't you think?

S2: Not only that, it's an outdoor activity. So, people are in the fresh air. What about this photo with the pills? I can't see the reason for that. How do pills help us relax?

S1: Mm. Perhaps because when people are really stressed, they sometimes take pills ... erm ... how are they called? Anti-depressants? This is not a good approach, though. Mind you, if you're really depressed, then they might be necessary.

S2: Anyhow, I don't think I like that photo for the article, as we want to emphasise the more positive ways to relax. So, which two photos should we choose?

S1: Well, as a matter of fact, the pills could be shown as a contrast to the more positive activity of ... say, gardening. After all, the

article will probably mention pills, if only to criticise them.

S2: No, I can't agree with you about that. I prefer to emphasise positive activities. So, I think I like the massage photo, and perhaps the gardening one. To show an outdoor activity, you know?

S1: Well, OK. Perhaps you're right. But I must admit, I like the music photo, too, and I think this is also an activity which many people enjoy.

S2: But don't we want to show something different, I mean unusual, too?

S1: I suppose so! OK, so we'll go for the massage photo and the one of gardening.

S2: Yes, I agree.

E: Thank you.

Writing 2, Page 52, Exercise 5a

M1 = Teacher, M2 = Sukhi, M3 = Oscar, M4 = Enrique.
F = Margolie

M1: So, let's think about how we're going to organise our answer. Sukhi, how do you think you would start?

M2: Well, I think I'd have an introductory paragraph, of perhaps one sentence, just to mention the theme of the two texts.

M1: OK, good idea. What comes next, Oscar?

M3: The summary?

F: Right, but how are you going to present this? There are two different approaches. What are they?

M3: Oh, OK. We could either summarise the two texts together in one paragraph, or separately.

F: Which do you think you would choose here?

M3: I'm not sure. Er, looking at it right now, I'd say separately, I think. Easy ... It would be easier ... um ... to then evaluate them that way.

M2: I disagree with you there, Oscar. Because they're closely related in theme, if I had to choose, I'd summarise them together in one paragraph, and then compare them in the third paragraph, which would be the evaluation part, wouldn't it?

F: Do you agree with that, Enrique, Margolie?

- M4:** I think if we evaluate them together in one paragraph, it might be too long and complicated. I'd be worried that I'd missed a key point!
- F:** For me, er... I like Sukhi's idea, because there's quite a lot to compare between the two texts, and...er... I would want to put these together, I think. If we summarise and evaluate them separately, we'll end up with 5 paragraphs! Too much, I think! No?
- M4:** No, I don't mean that. I mean, summarise text 1 and evaluate it in one paragraph, and then summarise and evaluate text 2 in another paragraph.
- F:** Oh, I see! Sorry, but I still prefer Sukhi's way. I think because these two texts are similar in theme, and so we can compare them.
- M3:** Yes, on second thoughts, I agree with Sukhi and Margolie.
- M4:** OK, then, but I think I'm going to get confused!

Writing 2, Page 53, Exercise 8

M1 = Sukhi, M2 = Enrique

- M1:** I agree with the points made in the first text. Tea is really good for you, you know. And not just green tea. Black tea is also good for you. A friend of mine told me about some of its health benefits.
- M2:** Mm. I accept what it says about drinking tea at the end of a busy day, but I think drinking tea is only really a temporary solution to stress. It induces a feeling of calm for a short while, but the problem of everyday stress requires something more active.
- M1:** So you're saying you prefer the second text's approach.
- M2:** Yes, although I disagree with what it says about power yoga not being beneficial for stress-related problems. For me, intense exercise helps me relax. So, I would say something about that in my evaluation.
- M1:** Perhaps that's got something to do with your age. You're also quite fit, don't forget. A stressed-out 50 year-old might feel differently! I think these two methods of relaxation would benefit different people, according not only to particular needs of the moment, but also age. It's really a matter of preference. For some people, a cup of tea at the end of the day is sufficient to help them forget their cares. I also believe that gentle exercise for very active people encourages them to slow down for a while, which can't be a bad thing.
- M2:** Yes, you've got a point there. Also, there's the time factor involved. Mothers of young children might find it difficult to fit in a yoga class! So, for them, some quiet time enjoying a cup of tea is probably a luxury, and so appreciated more. But text 2 offers a more long-term solution.
- M1:** OK, so we're agreed on that. Both texts make some valid points, but a person's needs and preferences will vary according to his age and circumstances. Also, text 2 addresses the question of a lasting solution.

Module 4

Listening 1, Page 60, Exercise 3

Extract One

- M:** Well! That talk certainly raised a few eyebrows, didn't it?
- F:** I thought it made a lot of sense, actually, if we could only get people as interested in solving real-world problems as they are in saving the world in online games, we might actually come up with some viable solutions to environmental problems.
- M:** Yes, but the whole point of playing online games is that they're fantasy, and all players can be heroes because they're set achievable goals, according to their level. You set them a game like the one she mentioned - what was it called? - World Without Oil? And it'd be a real turn off for most teenagers. I mean if scientists can't come up with a solution, what chance do kids stand?
- F:** OK, but that was a pilot game. If you had slick marketing, a snappy title, then kids might buy it. And if it followed the formula, with different levels of achievement and a points system, you could just let people play, and see what ideas they come up with. It wouldn't have to be a formal school project or anything ... although there'd be nothing wrong with trying that idea as well.

Extract Two

A big concern for any business is how to maintain a good reputation online. A negative review of a product on a blog could go viral and potentially destroy a company's name overnight. Trouble is, it's no easy job monitoring online public comment effectively. Nonetheless, an increasing number of organisations are investing in software that claims to do just that: help them keep abreast of any negative mention of their products and practices. The software alone, however, is hardly going to combat the problem. You can't do without a good response team in place, poised ready to respond to any threats to the company's good name, whether slanderous or merely derogatory.

Another tactic that my company's resorted to is the creation of a customer-based blog. This provides a forum for any potentially damaging feedback to be publicly acknowledged and addressed immediately, either through remedial action or through reassuring explanations given in a direct and personal manner. Either way, confidence in the organisation's customer-services operations is fostered. This strategy has the potential to give a company a competitive edge, by enhancing its public image at the expense of its rivals.

Extract Three

F: Basically, when the internet first appeared, people predicted that the whole code of business ethics would have to be rewritten – but actually new ways of doing things were soon accommodated within the existing structure. And that goes for recruitment policies too. From the applicant's point of view, the internet offers a bewildering mass of data, because big companies that once sought to keep most of their policies under wraps, now have websites that overtly state their position on most issues. So graduates can check these out before even applying.

M: But it can work both ways. Prospective employers can access information about would-be recruits online, and may use it to screen people out – you can't blame them really. Meanwhile, social networking sites encourage you to put yourself out there. Undergraduates think nothing of posting photos of themselves at parties, sometimes in compromising situations, forgetting that these may still be there for all to see once the serious task of finding a job kicks in. Now we're all guilty of the odd lapse of taste and judgement when it comes to posting stuff

online, but do bear in mind the potential repercussions. There's a huge difference between having a laugh with close friends and sharing something with your boss, or future business associates.

Listening 2, Page 63, Exercise 3

M1 = Interviewer, M2 = Jeremy, F = Alicia

M1: On today's programme, I'm talking to the physicist Alicia Graham and science enthusiast Jeremy Ingles, both of whom are involved a scientific initiative called 'open science'. Alicia, could you explain what open science is, exactly?

F: Well, basically, open science is based on the premise that scientific data should be released from the restrictions of the past. Until now, research has tended to be cloaked in secrecy. You know, experiments going on behind locked doors to make sure nobody can steal your notes. Competition's very fierce in academic circles, so this is understandable. Nobody wants another scientist picking up the credit for all their hard work. But I can't help but think that a little more collaboration wouldn't go amiss. Because although some breakthroughs did come about as a result of rivalries between scientists, many more might've been stifled by them. Wouldn't you agree, Jeremy?

M2: Indeed. That's why some scientists believe that the research process should be made more open, and the public made aware of data as soon as it's been analysed and conclusions drawn. And in that case, why not also have researchers posting their experimental notes on a site for the public to see, so as to encourage discussion and co-operation via the web?

M1: OK, but in that case, how would professionals then get recognition, and funding for their research?

F: Well, of course funding is an issue here. Corporations which sponsor research projects expect a return on their investment, and don't want their competitors to have access to any findings before they're published. This is another factor working against open science.

M2: But perhaps we need to think outside the box and imagine science conducted without such constraints. Because the beauty of blogs and forums is that they record the time and date of

each entry, so provide proof of who's contributed what and when – it's there for all to see. The Internet's a marvelous device for scientists. It enables them to contact each other and share vast amounts of information, secure in the knowledge that ideas are being logged and can be tracked. Open science is based on the belief that scientific research is all about discovery, and should therefore be available for everyone to participate in. Ideas sometimes come from the most unexpected sources. It's exciting.

- F:** No doubt about that. But in the real world of scientific research, we need to keep all avenues for funding open, even if that does mean accepting some restrictions on what we do.
- M1:** Jeremy, you're actually an amateur science enthusiast who's participating in the open-science movement. How did you get involved?
- M2:** Well, I'd always been interested in science, and actually have a degree in economics. I'm a 'tinkerer' – out in my garage, conducting experiments till late at night, and all that. Once, during an online search for information, I came across a forum that Alicia participated in, and responded to some of the ideas that'd been posted. That led to collaboration with Alicia and a number of other researchers, both professional and non-professional, and it went on from there. For me, it was awesome.
- F:** For the rest of us, too. The raw enthusiasm and desire to learn that comes from amateurs is really refreshing. They tend to come to the subject from a different perspective. They're not so bogged down in the theory, you know? So, they often bring new ideas. People need to see the advantage in collaboration. Until now, you had the professional scientist often working alone, facing a problem that he or she couldn't solve, but afraid of asking anyone for help. Now, the problem can be posted online, so that others can bring ideas to it, and maybe a way round them can be found that saves both time and other resources.
- M2:** A good example of this actually working is the Polymath project.
- M1:** Tell us about that.
- M2:** A well-known professor of Mathematics posted a complex problem on his blog. Over

forty people provided their ideas, and were soon close to a solution that might've taken years for an individual to reach.

- M1:** So, is the initiative becoming more widely accepted, would you say?
- M2:** There are still plenty of diehard opponents, but, luckily, an increasing number of professionals like Alicia are encouraging amateurs to work with them. What really helps though is the annual Open Science Summit, first held in California in 2010. It attracts a lot of people and generates a great deal of interest worldwide. It's inspired the setting up of several open-source science sites. This is already breaking down barriers, and encouraging professionals to view us 'tinkerers' with a lot less suspicion!
- M1:** Alicia, Jeremy. Thank you for ...

Speaking, Page 64, Exercise 3

E = Examiner, S = Student

- S:** OK! So, I think we can say that ... erm ... the internet has revolutionised the provision of news and information. I must say that, personally, I no longer buy newspapers, but read them online. And the fact that, you know, a lot of newspapers offer free access to articles means that I am able to read several articles on the same story, if I like. So, I think the Internet enables users to gain a more objective view of world news, if they want. The problem with tabloids, and even with broadsheet newspapers is that they cannot avoid some kind of bias coming through. Editors place restrictions on what is published, often due to lack of space, as much as anything. They also make conscious decisions about where to place stories, thus ... erm ... influencing whether they are likely to be read or not. However, newspaper websites get round this by presenting their contents on the home page, making it easier for readers to choose an article they are interested in. With regard to the TV and radio, news programmes are restricted by time, and restrictions are often stricter here, I believe. Er ... but I'm not suggesting that online articles are more objective in themselves, or that the quality of writing is any better. What does happen online is that readers are able to post comments immediately after an article, and generate discussion. And I have to say, I sometimes find the comment section more

interesting than the article that inspired it! Also, journalists are able to create their own blog, which is relatively free from editorial restriction, and these can also be extremely informative... Erm ... And I think one final point I should mention about the Internet is the speed with which news is now made available. We can now be informed of an event minutes after it happens. And current news items can be updated throughout the day

E: Thank you. Generally, do you view yourself as a ...

Exam practice 2

Listening: Paper 3 Part 4

Part 4 consists of two tasks. You will hear five short extracts in which people are talking about taking part in research projects. Look at Task One. For questions 1 – 5, choose from the list (A – H) what motivated each speaker to take part. Now look at Task Two. For questions 6 – 10, choose from the list (A – H) how each speaker felt after the experience. While you listen, you must complete both tasks.

Speaker One

I was a guinea-pig in some experiments in the college's social-psychology department. Allegedly, people get paid for doing stuff like this, but I saw it as doing my bit for scientific endeavour. Don't ask me what that endeavour was though – I came away none the wiser, which I resented a bit. Initially, it seemed like a bit of a shambles – six of us left hanging around in a waiting-room – no sign of anything happening. Then, from the desultory chit-chat that ensued, it emerged one guy knew someone on the course who reckoned they were videoing our body language. 'A study in boredom' he called it! But I think it was a set-up – he'd been told to say that.

Speaker Two

I guess psychology's always held a kind of fascination for me, though that's not why I volunteered for this particular experiment. I mean, sensory deprivation can have quite alarming physical effects, as was made clear from the outset – you couldn't fault the thoroughness of the support team actually. No, it was my mate saying I'd never have the nerve that riled me. I don't actually care what he thinks of me, but it'll be great seeing him eat his words. In the event, it wasn't as tiring as I'd

feared, and from the feedback I gathered that some usable data had come out of it, which made it doubly satisfying. Would I do it again? I wouldn't mind actually, but I'd want paying next time.

Speaker Three

It was getting involved in this project that fired my enthusiasm for psychology actually, and the experience has certainly proved valuable for my own research in complementary medicine. At the time, however, I remember coming away with reservations about the methodology – even if I couldn't put my finger on what it was actually. Anyway, I certainly wasn't going to voice any criticisms to the research team, which was headed by the wife of a guy on my course, who'd often done me favours in the past. They couldn't afford to pay volunteers, and were having real difficulty finding anybody. Knowing how demanding it can be setting up things like this, it was the least I could do.

Speaker Four

The researcher was investigating communication between pets and their owners – what levels exist, etc. I mean, I'm not an academic, but as a dog trainer, animal intelligence has always intrigued me and hearing about the project, was very keen to get a foot in the door – I mean you never know where things will lead, do you? I was paid, of course, for my time – but I'd have done it anyway. I wouldn't go through it again though, because the management – whole set up – left a lot to be desired. Then, though my dogs did really well, in the feedback they said that I wasn't really representative of the typical pet owner. Well – of course I'm not – I could've told them that!

Speaker Five

I'm not saying I didn't take it seriously or anything, because actually I came away from the sessions feeling pretty shattered, but it was the idea that the more interviews you did, the more you got that appealed – and I pushed myself to the limit. I mean, some of the students signing up obviously wanted stuff to put on a CV – or maybe ideas for their own dissertations – but at that stage I had other priorities. The idea of random interviewing on the street would freak some people out, but I get a buzz out of meeting new people and actually had a whale of a time – though there's no way I'd have done it as a volunteer.

Listening 1, Page 76, Exercise 2

Hi. My name's Clive Thomas and I've come along to tell you about my involvement in the documenting of some of the world's endangered small languages, by which I mean languages with no written form that are spoken by relatively small numbers of native speakers, often in remote parts of the world.

Now, although I'm regularly working with language specialists such as phoneticians and lexicographers, my way into this field was via anthropology, the subject in which I originally graduated. But I've always been interested in linguistics, so this research area has always appealed to me.

In recent years, various projects have been working to document and make sound recordings of what are seen as some of the world's most endangered languages. You may have heard of the Oral Literature Project for example, which is based in Britain, or its US equivalent, 'Enduring Voices', which is the one I'm currently involved with. The Arcadia project is a third, similar organisation.

What these bodies have in common is a race against the clock to document these languages before they disappear altogether. It is thought that there are 3250 critically endangered languages out there, amongst the total of 6500 languages that haven't been documented in any way. What's amazing is how many languages there are, but how few people speak them. Just think: 95 percent of the world's languages are spoken by just 5 percent of its people.

So it's hard to know where to start. When I went to the project office, I knew I wanted to document a language, but had no specific criteria to guide my choice. There was a map on the wall covered in pins, each one representing an undocumented language. I guess I could've made a principled decision based on how urgent the need was, but in fact I made a random choice – and I haven't regretted it.

My research took me to a remote area of northern Australia, where I spent eighteen months living as the only non-speaker in an aboriginal group, and I soon began to pick their language up. My first idea was to produce a grammar of the language and I did quite a lot of work on that before realising that because it was in English, it would be of little use to my hosts. So I changed tack and wrote a bilingual dictionary instead. It meant that I was able to leave them with something accessible and tangible.

Since then, I've worked on other projects in South America and Nepal, and produced similar results. What I've come to realise is that the greatest threat to these languages is not globalisation or migration as I had imagined, although these play their part, but education. Governments are keen to provide this for all their peoples, but often lack the resources to do it in all the local languages, which in some countries can run into the hundreds.

People often ask me why some parts of the world have such a proliferation of languages in relatively small areas – and languages that can be quite unrelated to each other as well. Sometimes you can point to geographical features like mountain ranges that effectively prevented contact between different groups until recently, but more often the answer seems to lie in biological diversity. If you live in any area that has everything you need to live well, then you have no need to enter into trade with people from other areas – and therefore no need to communicate with them.

And when I'm making recordings, it's not only the language that's being documented – because invariably the language embodies the whole culture. In pre-literate societies, the oral tradition is the way that history, customs, myths – the whole of what we call the folklore of a culture – is tied up with the language itself, and that content is being passed down from generation to generation in the spoken form. If the language is lost, all that goes too.

But I'm not so pessimistic about the future of all these languages. If the people who speak them care enough, and if there is political will in terms of giving them the support they need, why shouldn't they survive? In Europe, this is now happening and the decline in languages like Irish and Scottish has been arrested, whilst Welsh has actually seen a revival in numbers. So I see my job in documenting the languages I work on as preparing the ground for their survival, rather than a last-ditch effort to record them before they disappear. Now before I go on to ...

Listening 2, Page 79, Exercise 2**Speaker 1**

So many people said to me: 'Oh, you must read it,' but I'd just never got around to it, even though a leather-bound edition took pride of place in my parents' bookcase at home and I'd done a literature degree. I guess we concentrated on other periods. Even the supposedly impressive film version had passed me by. Eventually, someone put forward the

idea of reading and re-evaluating it at a reading circle I'd joined. So I picked up a second-hand copy, and made a start. And what a fantastic read it is! Such insight into motivation and thought processes – together with amazing descriptive detail and a gradually unfolding plot that keeps you on tenterhooks – brilliant!

Speaker 2

As a philosophy undergraduate, I do read widely, but when I want a break from coursework, there's nothing better than a detective novel by a Sicilian writer I've discovered. I was introduced to him through reader comments posted on an online bookstore. The stories are full of quirky detail and one thing that shines through, even in translation, is his subtle ironic touch. Whether that's apparent in the film version I couldn't say, but I guess there's plenty of scope for fantastic background detail in the architecture and landscape. I've recommended him to friends and family, who are also enthusiastic, so I might suggest one as book of the month in a local reading club I belong to.

Speaker 3

Although it may seem daunting at a thousand pages plus, if you only read one book this year, make it this timeless classic. What blew me away was the beautiful prose – it's intricate, poetic and flowing and transports you into a fantasy world, that's somehow totally credible. There's also that funny mixture of almost fairytale characters set against the battle between good and evil. I was browsing in a second-hand bookshop, and was drawn to the cover illustration. I had to have it even though it was beyond my budget. When my parents surprised me with an ebook reader on my birthday, I downloaded this one straightaway and have started it all over again.

Speaker 4

You could call me an eclectic reader, but the one genre that I find a real turn-off is prize-winning modern novels – however do they get chosen? To be honest, I enjoy books that both entertain and inform, rather than the sort with dynamic plotlines that seemed destined to get turned into blockbuster movies, and I belong to a reading group where I can discuss interesting books with like-minded people. A book that stands out for me is one that my cousin put me on to. A true story, it throws light on transformations taking place in China during the last century. It was a real eye-opener and I'm looking forward to hearing what the group thought of it.

Speaker 5

Although I usually expect to be entertained, even amused, by the books I read, nothing's inspired me like the one I've just read about extremes of human endeavour. It was given to me by a friend who doesn't usually bother about my birthday and it describes various incredible people who had the courage and foresight to set out against all the odds to find out about distant cultures and landscapes at first hand – long before the days of modern technology. Behind all these accounts is the idea that anything's possible, which has really fired my imagination. It's not the sort of thing you ever come across browsing in a bookshop or online, but it deserves a much wider readership.

Module 6

Listening 1, Page 92, Exercise 3

Hi there, my name's Jane Birch and I'm a conservationist with a particular interest in the polar regions. Recently I made a trip to Greenland – a fascinating but little visited land mass that lies well within the Arctic Circle. Up to eighty percent of Greenland is covered in ice, which means that what's happening there is pretty significant in terms of global warming, the melting of the polar ice-cap and the rising sea levels that result. Greenland has an interesting history. Most of today's inhabitants are descendents of people who moved there from what is now Canada in around the tenth century. Scandinavian influences date back to the time of the legendary Viking leader Eric the Red, who coined the name 'Greenland' in an attempt to encourage more settlers to go and live there.

Although this ploy didn't meet with much success, today the country has strong political links with Denmark, and Danish is spoken alongside the local language. Although I'm interested in all aspects of life in the polar regions, the real purpose of this trip was to study the Sermeq Kujalleq glacier, which has recently been granted world heritage status. Now I don't know whether it's the most impressive to look at or not, or even whether it's the largest glacier in the world, but what is certain is that it's the most productive. I can see you all look a bit puzzled by that. But if I tell you that each day the quantity of water which is released from the glacier would be enough to provide the population of New York with drinking water for one year – then you'll see what I mean! So the behaviour of the glacier is closely followed, not just because of its scale, but also

because it is regarded as a key indicator by those involved in the study of climate change and its effects. Greenland is of particular interest to scientists for various reasons, though, not least because it plays a vital role in global climate regulation. Ice and snow reflect sunlight, and help to keep the Earth cool. Studies have shown that levels of snow and ice in the region are diminishing. Ground which remains frozen all year, known as permafrost, contains vast amounts of methane, a potent greenhouse gas. As temperatures increase, so this land thaws, and this gas is released into the atmosphere, increasing the concentration of greenhouse gases, and further exacerbating the problem of global warming. What's more, if the ice on Greenland melted completely, global sea levels would rise by about seven metres, with dire consequences to low-lying land areas. So the glacier is vital in sustaining levels of sea ice in the Arctic region. I spent several weeks studying the glacier and could recount various white-knuckle rides by dogsled, snowmobile or boat, each memorable in its own way, but none quite measures up to my trip in a helicopter to see the glacier itself at close quarters. Watching the icebergs break away and jostle for position as they flow down the fjord towards the open sea is awesome. You really appreciate the sheer power of nature when faced with such a sight.

The locals are experts at reading the ice. You have to be, icebergs can be very unpredictable. Generally speaking, those with the most veins – long, bluish lines running through them – are the most likely to crack if their bottom hits the ocean floor. Approximately eight-five percent of an ice berg is actually under the water, so the tallest are also the deepest, and therefore most likely to tip over in shallow water.

While I was there, I was amazed to see a number of locals sailing dangerously close to them. My guide explained that fish gather there, so this is an accepted hazard of those with the job of catching them.

I had a great time with the Greenlanders – they were so friendly and so, sort of, dignified in the way that they were adapting their traditional lifestyles to meet the demands of the modern age. It's tempting to look at polar peoples and allow all sorts of romantic notions to colour your view of them. You know, harking back to a sort of idyllic age when a man living in an igloo would sit over a hole in the ice with his fishing rod, as if that was somehow more genuine or worthwhile. I have no time for that sort of thing. I mean, in Nuuk, the capital, I saw hanging on the same washing line, some seal ribs

drying ready to be cured as a winter food source, alongside a kid's Batman suit. That image really sticks in my mind – a much more potent symbol of the lives of polar peoples today.

So before I go on to ...

Listening 2, Page 95, Exercise 3

M1 = Presenter, M2 = Brian, F = Lucy

- M1:** On today's programme, we're discussing the whole issue of so-called 'ethical' travel. I'm talking to travel journalist, Lucy Marske and conservationist Brian Eckers. Lucy, ethical travel has had a number of names attached to it. Can you explain exactly what makes travel 'ethical'?
- F:** Actually, various labels are in play here. We have 'eco-travel', 'green travel', 'sustainable travel', 'responsible travel' – the list goes on. Essentially, these all mean the same thing: the idea of showing respect for the environment and lives of the local community in the places we visit. This underlies the notion of ethical travel. The idea that whatever travel choices we make will have an impact and we have to make sure it's a positive one. To clarify some of the terms, though, 'sustainable tourism' focuses on the development of a tourist area which will last, so that the intrinsic appeal of the area is not destroyed by tourism. Responsible tourism and the newly coined community-based tourism focus more specifically on ensuring that the economic benefits go directly to the community, rather than to some foreign-based travel company.
- M1:** Would you go along with that definition, Brian?
- M2:** The truth of the matter is that green labels and terms are used rather loosely. The word 'green' is often used freely for marketing purposes, and doesn't always mean that the operator's acting ethically – in other words considering the needs of the local community, every step of the way. And while international watchdog organisations like the Ethical Tourism Journal are pushing for stricter regulations, some travel companies do manage to slip through the net. I think anyone who's concerned about ethical travel needs to be aware of exactly what these labels mean, so that they can make an informed decision about their destination.
- F:** I also think we should mention that

responsible companies generally display official certification of their ethical status now. There's legislation in place in several countries regarding the misuse of labelling. Customers should check out each company's green credentials on line, though, just to be sure they are actually going to get what they sign up for.

M1: Another label we keep hearing about is 'slow travel' and Brian, you're a member of this movement. I'm a bit confused as to what it means though. Does it mean we have to travel everywhere on a donkey?

M2: No, not exactly. Though that's a nice idea, if you fancy it! No, slow travel is really a small part of the Slow Movement. It's part of a general reaction against the hectic pace of modern life. By encouraging people to go on self-catering holidays, for example, we hope they'll become more immersed in their destination, and have a better time as a result. But although we'd go along with that and other ethical ideas, like reducing air miles or whatever, that's not actually our main focus. Slow travel's more about respecting the tourist's need to unwind and just appreciate the fact of being. People rarely take the time to do this anymore. Although, yes, we do also encourage people to explore an area on foot, by bike, or even on horseback, as you suggest.

M1: And you've been directly involved in the promotion of Stradbroke Island as the world's first Slow holiday destination, Brian. Tell us a bit about the project.

M2: Stradbroke Island, off Brisbane in Australia, which attracts quite a few tourists, has set itself up as a slow community. Its aims are fairly simple: to preserve the island's unique environment and cultural identity, and in particular, to afford its residents and visitors alike the opportunity to truly enjoy community life. For example, we're trying to enforce stricter speed limits, and our bus service stops where it's safe and convenient for passengers to get on and off. We also celebrate local food as something precious, and oppose the standardisation you get in many tourist spots today.

F: Yes, I have to say, Brian, much as I really applaud what the movement's trying to do on the island – you know, people there really care about how their actions affect everyone else and you can't escape that as a visitor, it's

everywhere – much as I applaud that, I wonder if it can be sustained? Sure, even though I was effectively working, I managed to relax and enjoy myself; everyone was really friendly, and kept feeding me – so much so that I put on some weight whilst there! But, you know, will the exposure the island's receiving in the media ultimately have an adverse impact on its environment, as the number of visitors increases? I'd rather think not, but that's the thing to keep an eye on.

M1: An interesting point to consider! Let's stop at that point and hear some questions from listeners ...

Speaking, Page 97, Exercise 3

E = Examiner, S = Student

S: So, which is preferable, a package holiday or independent travel?

Well, I think this is ... em ... a matter of personal taste. I also believe it depends on your circumstances. If we look at it from the point of view of convenience, for instance, then, obviously, the package holiday is preferable. Everything is prepared for you – your transport, accommodation, meals, activities, day trips to see the sights, etc. So, things are guaranteed, to a certain extent. You don't need to arrange anything, ... er ... or think about anything!

Whereas, the independent traveller must do all that themselves. The problem with this is that you can't always be certain about the quality of your accommodation, you may miss out on seeing some of the sights, unless you do a lot of ... you know ... a lot of research beforehand. But personally, I enjoy this kind of uncertainty. I think it makes a holiday more... how can I say ... more spontaneous. However convenient it may be for some people, I don't like having my whole day planned by someone else. I'd rather not know what's going to happen every day, or where I'm going to go, but leave it to chance, and see what happens. I like just going off and exploring when I feel like it, or perhaps just lazing on the beach. But then, I'm young and single.

For a family, perhaps, the convenience of a package deal is more attractive because it caters for everyone and so is easier on the parents, if you see what I mean. There won't be so many arguments about where to go and

what to do ... Mm, as far as cost is concerned, well, package holidays usually turn out cheaper for the family, I think, as everything is paid for beforehand. However, this depends on the kind of holiday you choose. An independent traveller may choose to camp in a tent, for example, and spend the whole holiday relaxing on a beach, which means he won't spend much. If, however, he decides to rent a car, and go and see the sights for himself, eat in restaurants every night and go to bars, then the cost will inevitably rise.

Personally, as I said before, I'd sooner have the freedom to choose. Package holidays usually involve some contact with a tour representative, and a group.

You feel obliged to join in with at least some of the organised trips. There is often evening entertainment organised, too, with local performers, and I don't like being fed this kind of pre-packed version of local customs. To me, there's a magic in going on your own journey of ... em ... discovery, however small and unexciting it may turn out to be, and meeting local

E: Thank you.

Exam practice 3

Listening: Paper 3 Part 2

You will hear a student called Mara Barnes giving a presentation about the language of the Piraha people who live in the Amazon basin. For questions 1 – 9, complete the sentences.

Hi. My name's Mara Barnes and the subject of my presentation this evening is an amazing tribe of people who live deep in the Amazon rainforest on the banks of the river. They are called the Piraha and there's about four hundred of them living in a scattering of small villages. The thing about the Piraha is that, as well as living what we would term a hunter-gatherer lifestyle – that is they're not engaged in agriculture or animal husbandry, but live off the bounty of the forest environment – these people have a unique language, that's been studied by an ethnologist from the University of Manchester called Professor Everett over a twenty-five year period.

Although the number of Piraha speakers is small, the language cannot be described as endangered because most of its speakers are monolingual and

have little contact with other language groups. Similarly, few outsiders understand anything of Piraha, which isn't related to other existing languages. So the first thing that Everett had to do was learn the language himself.

From his first steps on Piraha land in 1977, Everett knew the tribe was remarkable. As far as he could tell, the language had no words capable of conveying basic ideas like colour, although words for light and dark existed, or more significantly counting. If this were true, then the language would be unique – the world's only known language with out numbers. A series of experiments, using items that the tribe were familiar with, like batteries, established this to be the case. But the Piraha had access to brazil nuts and were keen to set up trading relations with neighbouring tribes, so Everett set out to try and teach some of them to count – with little success. It seemed that in their everyday lives, these people had no need of numerical skills, and so couldn't even grasp the concept of number.

Everett had to wait months before coming to these conclusions, however, so indecipherable was the language. It's a kind of sing-song communication which some have compared to singing, but which to my mind has more in common with humming than with the spoken word, and whistling is also an important feature in communications in the jungle. Linguists have studied the structure of the language and found that despite a very limited set of vowels and consonants and a lack of complicated grammar, many ideas are conveyed through variations in pitch, stress and rhythm. Although Piraha does have a set of personal pronouns, these seem to have been imported from a neighbouring language, rather than being an original feature, and the language has no perfect tense or way of reporting ideas such as 'Mary said that John thought that Henry was happy.' What are known as recursive sentences by linguists.

Because there's no written version of Piraha, very few storytelling traditions and no tradition of decorative art, the tribe seems to have a complete lack of what's known as a collective memory – in other words there's little sense of history as people are focussed on their current needs. The Piraha aren't interested in either the distant past or the distant future, so don't have the language to express ideas related to those time periods. Having lived with the Piraha for many years, however, Everett disputes the idea that they're intellectually inferior to other peoples. He points to their remarkable sense of direction as a skill that he himself has been unable to learn from them, and says that their knowledge of

local plants and animals and their behaviour patterns is encyclopaedic.

Everett's study of the Piraha is important for a number of reasons. Clearly, they're a fascinating people, but, most significantly, they call into question some of the most important twentieth-century theories regarding the link between language and thought – not least Professor Chomsky's ideas about a universal grammar that we all share. The evidence of the Piraha would seem to suggest that this is not the case. Everett believes that it is the Piraha's culture that determines their language structure, rather than an innate system of grammar. As they have no need to express certain ideas, then their language hasn't developed them.

It's a compelling argument, but like most people I'm keeping an open mind. Piraha is such a difficult language to learn that few people have been able either to corroborate or refute Professor Everett's ideas. For the moment, at least, the secrets of the Piraha remain safely hidden in the depths of the jungle.

Now before I go on to ...

Module 7

Listening 1, Page 108, Exercise 4

Extract One

F: The thing about teaching in rural communities is everyone gets to know your name really quickly. When you first arrive, there's even a welcoming dinner, so there's no excuse for not making contacts in the community.

M: Well, you can hardly generalise about that sort of thing – not all communities are identical, nor all teachers for that matter. I'd never really envisaged working anywhere but in town till this job came up. What I couldn't get over was all the stuff you can do in your free time: it's been... canoeing one weekend, rock-climbing the next – I'm never short of invitations!

F: And you don't have to be sporty either. Although I never looked beyond the pottery club, I was spoilt for choice and it could've been any one of a dozen things – but no pressure, which I'd thought there might be.

M: Although I wasn't expecting the stereotype of teaching in the sticks, you know, the uphill

battle against fixed ideas, I was expecting to be out of the loop as far as keeping myself up-to-date. But actually, I can't fault the online network, the teacher's forum – it's as if the very fact of isolation makes people all the more determined to keep abreast of things.

Extract Two

The main road through our town is a through route, and a lot of traffic does just pass through, often without even slowing down. The proposal to build a bypass received support from homeowners, but then shopkeepers, quite rightly, raised concerns about losing trade. So, the council decided to adopt what's known as the 'shared space' approach to traffic management. It's been introduced in some other European countries apparently, and works on the premise that drivers rarely pay attention to speed limits and caution signs, so why bother having them? The proposal's received mixed reactions so far, and there is a cost in removing the current signage – even for the trial period that's being suggested.

It's a bit unorthodox, and of course, sceptics are expecting all kinds of problems to occur, but where's the harm in giving it a try? It's thought that the absence of any signs forces drivers to think more carefully about the road ahead; to make their own decisions about a safe speed, and pay more attention to what's going on around them. The road will, however, have special red-coloured surfacing as a subtle warning to drivers that they are entering a built-up area. I can't see that going down well locally!

Extract Three

As students, some of us were concerned over the amount of waste we were producing. In this disposable culture of ours, we've forgotten some of the basic skills associated with repairing things for re-use. I found myself wanting to do something about this, but not really knowing how to go about it. And I thought: 'Wouldn't it be good to have a centre where you could get help and advice on mending household goods.' So, a group of us set about creating a neighbourhood centre where members would share knowledge and materials connected with repairing things. Naturally, we suffered the usual setbacks you get from doing things on a voluntary basis – reliability is not everyone's strong point – but we persevered, and before long had over a hundred members. And actually, the enthusiasm and cooperation amongst volunteers is incredible. This project is no longer just about reducing waste, it's more about finding ways

to connect as a neighbourhood, by sharing things and working together. Our most popular services include computer repair and clothes mending. With funding being a major issue, we've had to make certain very specific skills workshops, like upholstery, payable – in order to keep other services free, however.

Listening 2, Page 111, Exercises 2 and 3

Speaker 1

It's great living in a village environment, far from the stresses of city life – but we have few facilities locally, so it was a real blow when the bus service into town was axed. It wasn't economic apparently. So we set up the community bike programme.

We've got a pool of bikes – not the latest model, but quite safe, and we take it turns to have use of one. We have a car-share scheme too, of course, that's a must if you're setting up a scheme like ours, so nobody's absolutely dependent on the bikes in foul weather or if they fall ill. I'd forgotten what a pleasure cycling is, though, and it certainly keeps you in good shape.

Speaker 2

I work at the hospital, and didn't have much choice but to join the Cycle Challenge – everyone in my department was dead set on it, mostly for environmental reasons – though some do compete in cycle races too. We agreed not to use our cars to get to work for a month. We were loaned the bikes, so there were no costs. I found it tough, not having cycled for years, and I'd say don't agree to this sort of thing unless you have a go first. But I soon got used to it, started to enjoy it and even slimmed down a bit. And, guess what? I've just invested in a smart new bike and all the gear.

Speaker 3

I chose to be a non-driver for ethical reasons, and cycling's the practical alternative. What's more, you avoid the stress of traffic jams and save a fortune on parking fees. You do need a decent bike though, with good gears and lights, and you've got to dress appropriately, and all that can set you back a bit. Apart from breathing in all the disgusting emissions from other road users, it's also relatively healthy and it keeps me fit. Some people go over the top and get a racing bike, but I'm not really into the whole cycling fraternity thing. I'm a serious cyclist, but I'm not obsessive like some people. But if that's what you're looking for, then fine by me!

Speaker 4

For some people, cycling's like a means to an end – it gets you from A to B, whereas for others it's more of a lifestyle choice. I don't fit into either category actually. I'm not unfit or particularly overweight, but I do need to wind down on occasions and cycling's the thing that does it for me. I've never been tempted to seek out cycling buddies actually, because I've heard that cycling clubs can be a bit competitive – both the actual races and in terms of whose got the latest equipment. I'd say steer clear of all that. For me, cycling's about the open road and the fresh air and getting away from it all. Who could ask for more?

Speaker 5

A friend recommended I take up cycling to combat the progression of a medical condition. It wasn't an easy option and it was hard to find the motivation initially. But I persevered and feel so much fitter as a result. This area's got a fair sized cycling community, and so I've often got company on the road, making it more enjoyable. But you don't have to go in for that side of it. I now give talks to fellow sufferers on the benefits of cycling. I'm always saying: 'Don't bite off more than you can chew – gradually build up stamina.' They're mostly really committed though, and I respect that – having been there myself.

Module 8

Listening 1, Page 124, Exercise 2

M1 = Interviewer, M2 = Scott, F = Emily

- M1:** Today I'm talking to two History of Art students, Emily Winters and Scott Vaughan, about the relevance of museums in today's world. So Emily, are museums on the wane?
- F:** Hardly. Yearly visitor figures such as five million for the Metropolitan in New York and twenty million for London's National Gallery sound really impressive! But looking behind those figures, what do they actually mean? Because a lot of those visitors have simply been to a travelling exhibition hosted by those museums. These are very well promoted and clearly draw in the crowds. What I'm trying to say is, I'd like to think that those figures tell us what they seem to be telling us – that people still want to visit museums per se, and for their permanent collections. Given the diverse

interests of people my age though, I'm not quite sure if I'm justified in thinking that.

M1: Museums buildings can, of course, be attractions in their own right, can't they Scott? There's the Louvre with its glass pyramid or the Milwaukee Art Museum ...

M2: Yeah, that fantastic Calatrava roof! Really worth seeing! And ever since the end of the eighteenth century, actually, museums have usually been housed in imposing buildings – part of the ethos I suppose – and I can understand that. I don't think it detracts from the value of the exhibits in any way – on the contrary, great architecture generally enhances their importance in people's eyes, by providing a fitting backdrop, even if the period or style doesn't match up exactly. I don't deny, though, that the exterior appearance of the building doesn't guarantee that people are actually going to spend much time inside!

M1: Certainly though, museums remain firmly on the tourist agenda. Do you see group visits as a good or a bad thing?

F: Let's face it, we all do it and I've been on some very good ones! But it's a question of focus. If it's a case of 'OK, been there, done that, now let's move on to the next one', then the value is questionable I guess. But if groups are given time to really take in what they're seeing, particularly if they've got a guide explaining stuff to them, what's the harm in that? I have little sympathy with people who complain about them actually, art shouldn't be for an elitist minority, and for many people the group visit's a starting point. Basically, if you want to avoid the hustle and bustle, then you just need to time your visit accordingly – that's what I do if I want to look at something without interruptions.

M1: So Scott, why do people visit museums?

M2: Well, as you know, this is the subject of my thesis, and I've been asking people exactly that question, using discussion groups. No shortage of volunteers by the way, but rather inconclusive results. Now, although some people profess a deep interest in Egyptian mythology or Ancient Greek artefacts or whatever, that comes up relatively rarely as a reason when you ask people. What struck me was the number of people who saw it as a kind of duty: 'Oh, that museum's famous, so I must go and visit it'. Weirdly, most people

went without actually having much idea of what they'd see when they got there. But I guess you can see the fun in that! Unsurprisingly, lots of people see the visit as an entertainment option, on a par with the sights or a show, and this was equally true for local people and visitors from other cultures.

M1: Right. Finally, then, how do you both feel about virtual museums?

F: Well, the tendency's to assume that this sort of thing, accessed via the internet, will somehow replace the bricks and mortar variety. I don't go along with that view personally. Much as I love browsing through the websites of various museums and art galleries and thereby seeing stuff that I'd be unlikely to get to see in person, that doesn't mean that I'd do that in preference to an on-site visit. And I think that goes for most people, not just art students like us.

M2: Nothing, in my view, can replace the experience of standing in front of an object of antiquity or a work of art and seeing it with your own eyes. Apart from that, I could happily spend hours looking at paintings on my computer screen at home, much as I used to with books. But the one doesn't negate the other, does it?

M1: Well, there we must leave it. Thank you both.

Listening 2, Page 127, Exercise 3

Extract One

F: Harry James is well-known in his local area for his rather unusual hobby – collecting vintage cars. His collection includes cars and motorbikes from the 1950s and '60s and he's here today to give us some advice.

M: If you're thinking of getting into collecting vintage cars, you're not going to be able to pick them up just like that: you've got to root them out! And unless you've got a big budget, you're hardly in a position to be choosy either – so you have to go with the flow. People know that I collect old cars so they sometimes ring me up to tell me about a car they want to get rid of. They'd rather sell to me than to someone who's only looking to make a profit – you know, do them up just to sell them on. Sometimes I buy cars that don't go any more, or need a bit of tender loving care, but they're little pieces of history and that's what makes them special. A good place to go if you want

to find old cars is your local filling station. See if they know any customers with old vehicles stashed away somewhere. There's usually someone around who's ready to strike a deal!

Extract Two

- M:** So Rachel, tell us about eco-fabrics and eco-fashion.
- F:** Sure. They're becoming much more mainstream these days – reflecting a concern about the impact of the fashion industry on the environment – with more top designers working towards an eco-friendly approach.
- M:** And does that extend to the working conditions in clothing factories?
- F:** Socially-responsible methods of production already form an important part of a sustainable approach to fashion, although of course there's a long way to go yet. Ten years ago, things weren't looking so good, but the industry's turned the corner now.
- M:** So if I buy a garment that's labelled eco-friendly, does that mean my conscience will be clear?
- F:** Well, the label's only part of the story – better to buy those garments than the ones without them, certainly. But it's always best to buy colours that are natural, like off-white, and also remember that some products, for example material made from bamboo, might be natural but they often have to go through extensive chemical processing in order to become soft. That's worth checking out before you buy. The same goes for fabrics made from recycled water bottles. Sounds good but the picture is not that clear-cut.
- M:** I see.

Extract Three

As a freelance stylist for fashion magazines, I draw a huge amount of inspiration from art books and monographs – they're detailed books about particular areas, in this case, clothes design. I spend loads of time in the library too. Big fashion labels use me as a consultant, so I do research for their collections. For this purpose, old copies of fashion magazines from the fifties and sixties can be really useful, together with garments I select from vintage shops. When you prepare work for a particular magazine it's important to keep your audience in mind, so for the teen market, for example, clothes need to be within their price range and seen to be cool. For top-range fashion, I can give free rein to

my creativity – there are virtually no restrictions there! I guess I'm never going to get full credit for what I do, but when a client comes back to you time and again, you know you're valued. What fascinates me about fashion is that, like a sport that requires a lot of effort but actually appears effortless, we produce something with a wow factor that's actually taken a lot of time and effort to produce! But then I suppose you could say the same about any work of art. Everything good in life requires determination, dedication – and perseverance – and I'm up for that!

Exam practice 4

Listening: Paper 3 Part 1

You will hear three different extracts. For questions 1 – 6, choose the answer (A, B or C) which fits best according to what you hear. There are two questions for each extract.

Extract One

You hear part of a programme on the subject of interior design.

- M:** Upmarket developers have long been aware that to leave a house undressed is to risk losing potential sales. Carefully chosen furniture and fittings encourage prospective buyers to imagine living in a property and evoke a certain lifestyle. This idea is being pushed to the nth degree in London's super-prime market, however, where purchasers are being lured not simply with tasteful decor and designer furniture, but with pieces of fine art. The art on display, available for purchase by separate arrangement, comes from a range of periods to give the impression of a lived-in home stretching back over several generations. I asked selling agent, Melissa Cora if many people actually took the bait.
- F:** Well, the idea of buying a house full of art that bears no relation to the lives of its future inhabitants may seem odd and unimaginative, but let's not overlook the fact that not everybody has the know-how to go out and source something appropriate to go on the wall. When they were busy gathering their fortunes in oil, gas, metal or whatever, these people didn't have time to go to art galleries and they're often the first to admit that they haven't got a clue when it comes to interior design – so this is a way of buying in the expertise, and agents are tapping into that.

Extract Two

You hear part of a discussion about an online car-sharing scheme.

- M:** I must admit I was a bit apprehensive about using the site initially, After all, you end up stuck in a car with total strangers, which is a bit daunting. But now I couldn't imagine going back to commuting as a lone driver again. I mean, much as it makes sense financially, it's the social aspect I wouldn't want to do without. The four of us have really hit it off because there's always something to chat about – so it's a painless way of doing one's bit for the planet actually.
- F:** That's not unusual either. And car-sharing sites don't only cater for commuters – they're used for just about any journey, from students going to college to mums doing the weekly shop. It goes without saying, of course, that you can hardly expect every online match to come up trumps. Even if getting to work on time is not what's at stake, pick-up and drop-off times and locations need to be stuck to otherwise tensions can surface. But there again, not everyone's in a position to guarantee what time they'll be free, so there's always the option of mixing and matching to get round issues – like getting a lift to work with one person and a lift home with another.

Extract Three

You hear part of a lecture on the subject of conceptual art.

How do you prove that you own a work of conceptual art? This is an interesting issue given the trend towards the dematerialisation of art, and the primacy of the idea over its physical presence. For example, the works of the artist Gonzalez-Torres include one called *Candy Spills* in which wrapped sweets are piled on the floor to be taken and consumed by viewers. When the pile has gone, the owner of the work replenishes it. So what stops anyone making and selling their own 'Candy Spill'? The answer is the certificate of authenticity issued by the artist. This scrap of paper is, in fact, the only proof that the work of art genuinely belongs to you and this is actually what you buy and sell.

But the system is not without its pitfalls, as the proud owner of one wall drawing by a minimalist artist discovered. The artist's work is drawn directly onto a wall and so cannot be transported. Every time a work is sold, it has to be recreated on a new wall from the instructions contained in the original

certificate. A long court battle ensued after the owner consigned his work to a gallery, which managed to irrevocably mislay the piece of paper, and so effectively the work itself.

Module 9

Listening 1, Page 140, Exercise 3

Speaker 1

Just before we collided, one of the other team lifted his knee up and caught me full in the chest. I thought I'd just been winded, so I kept playing. Then I got knocked down again later in the match and that's when the pain became unbearable. X-rays showed that I'd sustained two cracked ribs and bruising to my heart. The problem with internal injury is that you don't actually see any improvement. The ribs healed fairly quickly, but recovery of the heart's something you just can't rush. Although I eventually found my form again, the enforced inactivity nearly drove me crazy. Still, I've never entertained the idea of giving the game up, despite breaking my nose on another occasion.

Speaker 2

In my position, getting kicked is normal. But I was reckless this time, diving for the ball at the same time as the striker went to kick it. Her foot met my knee with force, and the ball rolled past me into the net as I hit the ground. After surgery for a torn ligament and extensive physiotherapy, I couldn't wait to start playing again. Then during that first game, their top player was driving the ball towards me and, I don't know, these doubts started nagging at me. I hesitated. My confidence plummeted. That was it for me, I'm afraid, because every time I stood in goal again, try as I might, I couldn't shake that feeling off.

Speaker 3

I ended up trying to kick the ball at the same time as our centre forward. He should've left it for me, actually, and my foot got caught under the ball as we toppled over. When I went to stand up, I couldn't put any weight on my foot at all. I'd got a double sprain on my ankle. I'd twisted it three weeks previously, but had lacked the patience to let it heal before playing again. So, I ended up having to wear a brace on my foot for twelve months. I must admit, I was a bit hesitant when I first started playing again, I was a bit wary of kicking hard, but I'm totally back into my game now.

Speaker 4

I can't remember much about it, really. I ran in front of this girl to tackle her, thought she was going to dribble the ball, but she kicked it and it came flying towards my head. I blacked out, and then remember a teammate trying to get me to stand up. I have no clear memory of anything else. I was off work for a fortnight. When I first went back, I had trouble focusing and remembering things. I now wear a concussion headband when I play football, and console myself with the idea that getting injured is par for the course and it could've been worse. And, you know, I don't think it's affected my game that much.

Speaker 5

One of the other side's defenders came to tackle me, and I heard the bone break as his boot hit my leg instead of the ball. Then I was down on the ground, with my foot out at a very odd angle. I must have been in shock, 'cos I felt hardly any pain at first. I had to have an operation. My leg was in plaster for six months; the physio took another six. So, it was a long process. I'm playing again, and almost back to my old form. But every time I walk onto the pitch now, I feel scared that something of the sort might happen again. I never had that before.

Listening 2, Page 143, Exercise 2

M1 = Presenter, M2 = George, F = Fay

M1: Food, we might say, is always on our minds! Here today in the studio we have nutritionists Fay Wells and George Fisher, who'll be talking about methods of food cultivation and related issues that concern us all. Fay, let's kick off with the 'hot potato' of the day, genetically-modified foods.

F: Yes, you do hear a lot of hype from certain quarters on this topic. But let's face it, public concern isn't helped by the fact that the various scientific reports available seem to leave you none the wiser. On the one hand, you've got a group that's finding GM foods to be quite safe and actually applaud them as a way of dealing with food shortages in certain countries. Then, there's another view that condemns them as potentially dangerous to health and insufficiently trialled; whilst at the same time pointing out, quite reasonably by the way, that the use of GM crops hasn't actually made a dramatic difference to levels of food production worldwide. In my view, it's high time that science spoke with one voice on this issue.

M1: So, George, are organic foods the safest option then?

M2: Well, people are horrified to hear the level of herbicide and pesticide residues that remains in fruit and vegetables, even after they've been carefully washed, because they go straight into our system. Organic foods are one way round that. They don't come cheap though, so it's not currently an option for low-income groups, although that could come if mass production brings economies of scale. And the residues retained in fruit and vegetables do vary, so some are safer to buy non-organically than others. It's not an area that many consumers are clued up about, but there's no excuse for that 'cos there's plenty of factual information available online. The other aspect of eating organically, by the way, that people often forget about is meat-eating. Many people prefer to buy organic meat since it doesn't contain the amount of antibiotics and growth hormones that normal meat does.

M1: So what else is new on the food production front?

M2: Well, there's a movement afoot in the direction of something called 'vertical farming.' It's an attempt, as the name suggests, to make use of vertical, mainly city-centre, space. Architects have designed skyscrapers filled with orchards and fields that have the potential to produce crops all the year round! The only drawback, as things stand at the moment, would be the prohibitive cost of the artificial lighting required! I know the idea sounds a bit far-fetched – pie in the sky, we might say! – but it's not impossible that this vision might become a reality one day. Already, urban rooftop farming is being developed, plus some special greenhouses containing multiple racks of vegetables are in use in various parts of the world.

F: Another development, which sounds a bit spooky to me, is that of using nanotechnology in this area. Basically we're talking here about 'atomically-modified' foods containing invisibly small additives. Some nano-scale additives and pesticides are already on the market and this looks as if it might change the face of the large-scale food industry. To me, it seems like it will confuse the picture even more as regards what we're putting in our stomachs! What will be classified as ingredients?

- M2:** Yes, you're not wrong there. I believe some dietary supplements are also being manufactured using nanotechnology. Personally, I think that if people follow a reasonably healthy, well-balanced diet, they don't really need to take extra vitamins – certainly not on a long-term basis, anyway.
- M1:** So where would you stand on all this, Fay?
- B:** Actually, I'm just wondering whether people might not just react against all these developments and, to be on the safe side, go back to more traditional forms of self-sufficiency! I'm feeling quite tempted, myself, to go and buy a goat and a few chickens and start planting lots of vegetables! In fact, I've been doing some personal research into this area and I've picked up a few valuable ideas. Like, if you set up a self-sufficient smallholding or farm, you've got to be prepared to deal with an incredible barrage of rules and red tape, and you've no choice but to toe the line. Secondly, organic horticulture on a large scale needs quite a bit of investment. Though, of course, you can simply concentrate your energies on cultivating enough crops for your own use.

Speaking 1, Page 111, Exercise 3a

F1 = Emma, F2 = Maria

- F1:** Hi, Maria! Come in. Hey, you're looking good.
- F2:** Oh thanks, Emma. You're not looking too bad yourself!
- F1:** Come into the living room, it's the only tidy room! So, what's in the bag – your supper?
- F2:** Yes, in fact I found some really nice fresh veggies from a local producer – nothing out of season, you know! – which will go with a lentil curry I've made. How about coming around to share it with me this evening?
- F1:** That'd be great, Maria, thanks! So, what's behind your new look? Very fit, bursting with health – what have you been up to?
- F2:** Well, basically, I've started jogging.
- F1:** Jogging – you?! That accounts for your new streamlined look!
- F2:** Yes, well, in a nutshell, I decided things were getting beyond a joke – I was always shattered, I had a lot on my plate at work and I had absolutely no energy. I was getting flabby too, so one morning I woke up and said to myself, 'Maria, you're a slob. Get moving and do something about your life!' So I did!
- F1:** Well done! So tell me all about it – where do you go, how did you get started?
- F2:** To begin with, I went to see an athletics coach at the local sports centre, he's a friend of a friend – Jeff – do you know him?
- F1:** Well actually, I ...
- F2:** ... and he said I should opt for a bit of power walking in the first place, since I was pretty unfit, and then get slowly into the jogging. So that's what I did! It's now been about six weeks and I can jog around the track without getting out of breath – absolutely amazing!
- F1:** I really admire your willpower, Maria. So how about your diet – have you changed that at all?
- F2:** Oh yes, I had to do something about that! For one thing, if you're eating the wrong foods, you don't have any energy, do you? [*Murmur of agreement from Emma*] So, I substituted wholemeal bread for white bread, cut out cakes and biscuits, reduced my intake of red meat and I eat lots more fresh fruit and vegetables.
- F1:** I'm not very good with vegetables, I always overcook them and they end up a soggy mess!
- F2:** The secret is just to use a little water and keep testing them. I like them '*al dente*' actually, just so they're still a bit crunchy! The other thing I do is look carefully at the labelling on the things I buy from the supermarket. I really can't stand the idea of all those preservatives going into my body so try to avoid anything that isn't fresh.
- F1:** I totally agree. I've heard that nuts in particular are a good source of protein so I sometimes make nut roasts and things like that. But my friends don't really eat that sort of thing.
- F2:** Oh, I'm allergic to nuts, unfortunately. In any case, no one in my family really likes them. But I cook a lot of pulses. ... Anyway, that's about it! How about you, Emma? What have you been up to?

F1: Well, I've been trying to tell you, Maria, I've been playing quite a bit of tennis recently and ... well, you know that athletics coach at the sports centre you mentioned ...

Module 10

Listening 1, Page 156, Exercise 3

F: Tonight's talk is about a traditional skill. Thatched roofs, made from dried plant material have long been a feature of lowland Britain, and our guest tonight, Kevin Arden, is a self-employed master thatcher, one of the small band of craftsmen keeping the tradition alive. Kevin, welcome ...

M: Thanks. People often ask me how I got into thatching, assuming it's a skill passed down through the generations in the countryside. But nothing could be further from the truth. I'm from London, and my parents are both doctors. But I never fancied following them into medicine and did a degree in engineering instead, which does come in handy occasionally. Although with the benefit of hindsight I can say that business studies might've been more relevant.

Anyway, my interest in thatching goes back to a summer vacation I spent on my uncle's farm. An old house in the nearby village was being re-thatched and I was fascinated by the process. I got chatting to the thatcher, who showed me how he built up the roof, not using single pieces of straw as I'd imagined, but large straw tiles. He'd made these in advance, and put them onto the roof in layers. The edges – around the roof and the bits sticking out, like dormer windows – get trimmed off later with a special knife, just like giving someone a haircut! All the thatch is very tightly secured in place with fastenings and wire netting, so there's no danger of it falling off!

Anyway, this chap let me have a go and told me about an apprenticeship you could do to learn the skills. It was a life-changing meeting because here I am, ten years later, a trained thatcher running my own business just like him. It wasn't an easy process though, and there aren't many apprenticeships available. I'd say thatching is not for the faint-hearted actually, because to master the skills, set yourself up in business and find work,

requires a single-mindedness that not everyone has.

I'm lucky in that thatching's a very satisfying job although it is a rather demanding one physically, involving a lot of going up and down ladders. For that reason, young people interested in the job need to be fit too.

I guess I've been fortunate. People find thatch attractive, and that accounts for its popularity – but doesn't necessarily bring in much work. Other forms of roof are cheaper – so you don't get many modern thatched houses. Old thatch does need replacing though, and legislation has just been introduced that says old thatched roofs must be re-thatched rather than replaced with another material. So I've benefitted from that, and now have more work than before.

You can really have some fun with thatch 'cos there isn't just one pattern that everyone has to follow. Master thatchers like to leave their individual mark by creating interesting shapes or putting unexpected finishing touches to their work. But we don't use any drawings to help us, something people often find surprising, given the intricacy of some of our work. But no, it's all kept in my head!

Anyway, as far as maintenance of the thatch is concerned, the top ridge of the roof will need replacing every fifteen years or so, but good quality thatching straw should last for about fifty years. This means that, to coin a phrase, its carbon footprint is very low, not least because it provides extremely effective insulation, keeping you warm in winter and cool in summer – without wasting finite natural resources in the process!

Of course, like any job, mine has its downsides too. If you run your own business, it goes without saying that a certain amount of business acumen's required. Then there's always extra stuff to do at weekends, like putting together estimates for new jobs – and I often have to totally forget about summer holidays 'cos that's when you get the best weather for thatching. However, nothing beats being your own boss and having the freedom and flexibility that brings.

Talking of the weather, though, it's not always your best friend. So when embarking on a job that would normally take about two months, I always have a contingency plan in case of delays. I need to know that I've got something else I can do during that down time. In winter of course, jobs take longer anyway because of the shorter amount of daylight – and freezing temperatures!

All in all, though, thatching provides tremendous job satisfaction and every time I stand back and look at a new roof I've done, I feel very proud of what I've achieved. Now before I go on to ...

Language development 1, Page 157, Exercise 1

Part One

- F:** Hi Jack! Wow, it's so nice here overlooking the river!
- M:** Yeah, great isn't it? Anyway, how was your week, Mel?
- F:** Oh, not too bad – ups and downs, you know.
- M:** So tell me about it.
- F:** Well, firstly the good news. Yesterday, Angela, my boss, said I did a really good job with my presentation to the sales team for our new products, so I was pleased about that.
- M:** Fantastic!
- F:** Yes, but earlier in the week, one of my colleagues asked if I'd like to work on an advertising project with her and I agreed, but then she proceeded to do absolutely nothing and I was left with all the donkey work! It's a great project but I'm so annoyed!

Part Two

- M:** Yes, I've had things like that happen, unfortunately. But you'll never guess my news!
- F:** What?
- M:** Well Mel, you know that our company is hoping to expand and open up a new office in Brighton on the south coast?
- F:** Uh-huh ...
- M:** Well, the boss wants me to go down there and be in charge – and he won't take no for an answer!
- F:** Gosh, that's great, Jack! Aren't you happy about that?
- M:** I suppose so, but I'd be happier if I could have some time to think about it. He wants me to go at the end of the month!

Part Three

- F:** Well, I think you'd be sorry later if you didn't take this opportunity, Jack.

M: Yes, I know you're right. It's just that it's all a bit sudden. Anyway, you will come down and see me, won't you?

F: Of course I will. You know I love the sea!

M: Ok then, it's a deal. Right, I'd better stop chatting and go home and start sorting out my things. If I'm moving house, there's a lot to throw out!

Listening 2, Page 159, Exercise 2

Speaker 1

I was sent to China as part of my job and met another British girl there who'd applied to do a distance degree in IT, so I thought: 'Why not me?' I didn't feel I was up to doing a course in Chinese, which was the other option. Anyway, I enrolled – but ironically soon got transferred back to London where the college was anyway! I carried on with the course though, 'cos I was getting a lot out of it. But you could've knocked me down with a feather though when my tutor said my thesis was worthy of publication. I mean, I've always enjoyed studying on my own, and suddenly it just all fell into place.

Speaker 2

My conducting job was based in Italy, but orchestra rehearsals were only held in the mornings, so I was feeling at a bit of a loose end. I was surfing the net one day when I came across an ad for an online psychology degree. I was immediately hooked! It was a fantastic course. I loved every minute, maybe because nothing depended on it. Still I was bowled over to be offered a post as a music therapist in a big London teaching hospital on the strength of it. I only applied on the off-chance to see how I'd fare. The musicians in the orchestra were flabbergasted – thought I was making a big mistake – but they were wrong.

Speaker 3

I'd worked my way up in the company quite quickly and been promoted to marketing director. But because I'd left school at eighteen, my strength was always practical experience. I knew what I was doing, but felt at a bit of a disadvantage when called upon to explain why in meetings. I've nearly finished the external MBA and what's nice is, although they don't know about the course, the rest of the team really seem to be taking me more seriously now – I wouldn't have credited it actually. It was something I did for my own benefit, but I guess I've got a firmer grasp on underlying concepts now, so it's as if finally we're speaking the same language.

Speaker 4

I live on the island of Tenerife. The warm weather suits me down to the ground 'cos I develop allergies in a damp climate, so we had to leave the UK. Since my parents were keen on me going in for teaching, I chose an online degree course in literature. I was ready for a solitary sort of existence, you know, studying alone; just being at a computer all day – no classmates to muck about with – but I was completely mistaken. In the forums, I quickly met all sorts of amazing people who've become like my best mates. We almost never agree and that's what makes discussing the work so brilliant.

Speaker 5

I was gobsmacked when my boss told me, but I now realise it'd been his idea all along to make me head of department once I'd got the certificate under my belt. I'd always hankered after getting a college education, but because of my father's ill health and financial issues, I'd gone straight into a job as a receptionist after school. So when the company said they'd help fund any employees wanting to do a distance-learning course, I jumped at the chance! From then on, all my weekends were taken up studying business management, and it was all useful practical stuff. I've never been lacking in self-discipline, but this really was time well spent.

Exam practice 5

Listening: Paper 3 Part 1

F = Heidi, M1 = Presenter, M2 = Rob

You will hear two sports commentators called Heidi Stokes and Rob Aslett taking part in a discussion on the subject of gyms.

For questions 1 – 5, choose the answer A, B, C or D which fits best according to what you hear.

M1: My guests today, Heidi Stokes and Rob Aslett, are both sports commentators and I've invited them along to discuss the issue of gyms – why they're so popular, whether they do us any good. Heidi, turning to you first.

F: Hi!

M1: According to media reports, the government's thinking about harnessing the popularity of gyms in a campaign to tackle the problem of obesity. What's your take on that?

F: Well there are, on the face of it, attractive aspects to the proposal. The obesity epidemic

is, if we're to believe the figures, a social emergency and, as many people have argued, the government has so far concentrated largely on the eating aspect of prevention – school dinners, junk-food ads, food labelling – but exercise must be made part of the solution. Yet there are other significant issues, aren't there Rob?

M2: Let's face it. The kind of collective problems we face with obesity and inactivity require hugely complex solutions, and that means involving a whole host of stakeholders and bodies. It's not that the fitness industry can't play a part, it's just that we have some serious reservations about the government teaming up with the leisure industry, which generally serves those people who are already the least likely to be inactive and obese.

F: The bottom line is that you're looking at a majority of the adult population that's inactive. I have no problem with gyms delivering their health-and-fitness and leisure products; I'm a consumer of them, but they're ill-equipped to tackle the wider issues.

M1: But even for those who can afford to go to gyms regularly, isn't the whole enterprise full of contradictions?

F: Indeed it is. Personal trainers may make you more motivated and fit, but they can't make you too motivated or too fit or you'd stop needing them. It isn't in a gym's interest to encourage you to build exercise into your daily life, because that would cut into gym hours. It's true that they're often the only option in cities, if there are few parks, no bike lanes, bad weather or whatever, but it's also true that gyms have a vested interest in keeping you indoors.

M1: And people lose motivation, don't they Rob?

M2: Gyms can be the site of healthy activity, there's no question that good ones provide expertise, motivation, role models – all tremendously beneficial. But if that's the only time there's physical activity in your daily life, chances are that it's the first thing that goes when life gets busy, when your disposable income gets crunched or when you've got something more fun to do. It's the classic example of someone who takes an elevator up to a club and can't be bothered to climb the stairs. Stairs are cheaper, but they don't come with all the bells and whistles. I understand as

much as anybody the appeal of the bells and whistles, but it's an awfully expensive way to not necessarily get healthy.

M1: And gyms come in for a lot of criticism for their marketing already, don't they Heidi?

F: Well, the temptation for the gym is to sign up as many people as possible, then gamble on them not turning up – a kind of fitness pyramid scheme. That's absolutely true of some gyms, but not the majority. A business model that's almost entirely reliant on revenue from membership dues means that it's in their interest to sign up a lot of people. But if everyone who was a member turned up, then they'd be overcrowded and the facilities themselves wouldn't hold up. There's a calculated risk obviously, but good clubs will take that into account, and use reasonably accurate projections. They know that people will go at different times of day, in terms of their occupations and their personal lives etc. And the aim of the game at the end of the day is to hang on to them, so you don't want them turning up and finding all the equipment's occupied.

M1: So how can gyms keep people coming, Rob?

M2: It's getting them in and exceeding their expectations every time they come in that's important. Exercise has changed more to being a part of my life. It's about wellness, about feeling good spiritually as well as physically, as well as mentally. The same amount of people join a gym for relaxation and to release stress as they do to tone up or lose weight. So in marketing a club, if your message isn't one that gives this whole picture of mind, body and spirit, you're appealing to just a percentage of the potential market. It's why the growth of the mind-body idea, like yoga and Pilates, has been so important to the industry. It's pulling in groups of people who'd probably never have joined a gym if those options weren't there.

M1: Rob, Heidi, there we must leave it ... thanks.