

Listening script

Unit 1

01

(M = Maggie; D = Director)

M: Hi. My name's Maggie. I think I spoke to you yesterday about coming in to see you about the drama classes.

D: Oh yes. Hi. How can I help you?

M: We're new to the area and I'd like my children, Terry, Andrea and Jasmine, to join the drama classes. They love acting, singing and dancing and they're very energetic and I also thought it would be a good way for them to make friends.

D: Oh yes, we offer dancing and singing as well as acting classes and the club's a good place for everyone to meet new people. We have different social and family groups and everyone here's very friendly.

M: Great. Can I just ask you some questions about the drama classes?

D: Yes sure. What would you like to know?

M: Mmm, what classes are there and when are they held?

D: Well ... during the week, we have classes for different age groups. ... By the way, what ages are your children?

M: Terry's 8. Andrea's 12 and Jasmine's 16.

D: Well, for the youngest age group, those aged 7–11, the times are 5.30 pm–6.30 pm on Tuesday evening and for those aged 12–15 between 4 and 6 pm on Wednesday evening ... and for those 16 and above it's 6–8 pm on Friday evening.

M: Is there anything at the weekends?

D: Yes. We also have workshops on Saturdays from 10 am–1 pm, but they're usually for older members, 18 and above. We also have social outings to theatres, at discount rates. So it's possible for whole families to come. We even get free theatre tickets at times, which we announce on our website.

M: Oh that's good to know. And what about school holidays?

D: Well, during the holidays, we run summer camps for young people up to the age of 16. These usually run from 10 am–1 pm and 2 pm–5 pm Monday to Friday. They are combined with the youth club activities and run during August.

M: And what about performances?

D: For each level, we aim to have at least one show a year in the summer. There is no pressure for anyone to perform, but we do encourage everyone to get involved one way or another, either acting or behind the scenes. Usually everyone is really enthusiastic to take part.

M: Is it possible to have a look around?

D: Yes, sure. The building's used by other groups. ... We have no changing facilities, just a large room with lockers where people can put their things, if necessary. But we advise people to come dressed for the workshops ... in loose clothing and trainers.

.....
M: Can my kids join immediately?

D: Yes they can. We always ask people to come and have a go first of all. Children usually come to meet new people and then want to come back, even the shy ones.

M: That's a good sign. Is there a fee?

D: There's a joining fee of £14 a year per person and then there's a separate fee for the Saturday workshops, but they're usually very cheap. It's just to pay the workshop trainer, as we survive on small grants and gifts.

M: OK. I think I'd like to bring the children along.

D: Great! What's your full name and address?

M: My name's Maggie Campbell.

D: Is that C-A-M-P-B-E-L-L?

M: Yes.

D: And the address?

M: It's 133 Arbuthnot Drive. I'll spell it. It's A-R-B-U-T-H-N-O-T.

D: And the postcode?

M: It's RV27 8PB

D: And the children's names again?

M: Terry, he'll come for the Tuesday class, so that's 17 March. And Andrea, she'll come for the class on 18 March. And Jasmine on the 20th.

D: Can I take a mobile number?

M: It's 07700336601.

D: And your email address?

M: It's M-A- ...

Listening script

Unit 2

02

Welcome. My name's Darren Timpson, and I'm the Director of the Penwood Museum and I'm here to announce the winners of our annual competition, which as usual runs in conjunction with our summer exhibition. Each year the competition has a specific theme. And the theme we chose for this year's competition is 'the use of technology to improve links between the local community and the museum'. Entrants could choose from a selection of the museum's artefacts to create exhibits on this topic. We've had loads of entries from secondary schools, which is important as more local teenagers are getting involved.

I just want to give you some background information about this year's competition. The competition was open to groups of young people from institutions like schools and youth clubs, who were aged between 15 and 19 on the final entry date for the competition, which was 13 May. While preparing their competition entry, the competitors were allowed to use the educational facilities at the museum and to look for help from local sponsors, but were not allowed to buy any equipment. We then had seven shortlisted exhibits, which visitors to the museum of all ages were allowed to vote on for the first three places.

The prize-winning exhibits are having a big impact on Penwood Museum attendances, which have risen by up to 45 per cent since the summer show opened. The first prize in this year's competition has been won by a group of seven young people, who chose various exhibits from the museum's collection of equipment from the 1950s to the 1970s. They arranged them with modern versions and then recorded their own reactions and comments to the exhibits. They then did the same with the comments made by visitors aged 65 and over. And so can we have a round of applause for the winners from Tigers Community Centre, who called their entry *Technology – now and then?*

And the second prize winners are Tabard High ...

Before we have some refreshments, I'd like to draw your attention to some of the video commentaries on the winning exhibit which have

been left by members of the public, and which are very moving ... and some very funny. I particularly liked seeing the recording of the reaction of several people when they talked about an early wooden-framed TV from their childhood. They remembered their first TV, which they thought still fitted in with today's trends. They remembered how they would sometimes all go round to someone's house to watch TV as a special treat. But they thought the modern TV screen with the remote was much easier to watch.

As for the collection of old radios, it has to be seen. They are really huge old wooden-framed radios in perfect working order and in perfect condition. Some teenagers' reactions to the radios were very funny; they couldn't believe how big they were. And the older visitors, all of whom used to have one, said they liked them. But they also thought they were too big to fit into living rooms these days. A few more items worth looking at from the display are old kitchen items. Young people thought the cooker from the 1950s looked funny alongside the latest microwaves.

Nearly all interviewees who were aged 65 and over used microwave ovens, which they thought were much handier. Seeing old typewriters on display next to slim laptops made them look weird and cumbersome. All those who were 65 and over preferred the laptops, which they thought were thrilling. The other electronic items on display were a collection of old and fairly recent cameras. They also thought the older cameras were 'well made, and better than the newer ones'.

I'd like to thank you all for coming and please give a round of applause for all the entrants to the competition.

Listening script

Unit 3

03

(T = tutor; M = Marco; K = Kelly)

- T:** OK Kelly and Marco. We arranged this tutorial so you could give me an update of your joint project, the, mmm ... case study on the work you've been doing at the Janson ... Adventure Sports Centre. Is that right?
- M:** Yes. That's it. Mmm ... it's won quite a few awards lately ... it's not that far from the university campus.
- T:** Right Yes, I have it here. Fire away.
- M:** Well, at first we were going to look only at the management structure of the Centre, but, mmm ... we decided to examine the reasons that have made it more successful than other centres. The Centre's success has not just come from its many achievements; it's also attracting people of all ages from a wide range of backgrounds. Mm ... we talked to staff and members and ...
- T:** How many people did you talk to?
- K:** There're just over 600 members overall and 43 staff, including freelance trainers. So far we've talked to mm ... oh, about 39 members.
- T:** Didn't you think of giving a questionnaire to everyone?
- K:** We decided against it.
- T:** Why was that?
- K:** Well, we thought that face-to-face interviews, however brief, would be better as we'd be able to probe people gently to give us more details, if need be.
- T:** And your findings so far?
- M:** The members we've spoken to all think that the centre's very well-run. The site and event managers're very focused and work well together. And the management team includes representatives from the Centre users.
- K:** This means that when decisions are made, they're not taken in isolation of the members, as so often happens in other organisations. The management team's then in touch with the members and vice versa.
- T:** You seem to have learnt a lot so far.
- M:** I agree. It's been a really challenging, but exhilarating experience being there. I can't wait to go in every day.
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- T:** OK. Would you like to tell me a bit about the reasons behind the success of the Centre? Kelly, would you like to go first?
- K:** OK. Mmm ... well ... when we questioned the people we asked what they thought ... the most important reasons for the Centre's success were. There were three factors that stood out from all the others ...
- T:** Can you say something more about each of these specific points, Marco? Would you like to go on?
- M:** Well, as Kelly said, we isolated three main factors that were clearly more important than others. We found that, for most people and organisations like businesses, having award-winning courses that encouraged team-building and leadership development were absolutely crucial to the success of the Centre. They felt that the quality of the courses, which had been validated by external assessors, were important to ... having confidence in the Centre.
- T:** Yes. That doesn't sound surprising considering how many centres and clubs are not as professional as this centre appears to be. We can't expect them all to be perfect, but And the next factor?
- M:** Mmm ... I personally thought the quality of facilities would come next, but a close second was the quality of the coaching, which is more professional than most places the respondents have come across.
- K:** Like Marco, I expected facilities to come next, and ...
- M:** ... most people said the Centre managed to attract some really top quality people working as coaches. They see their job as pushing participants to realise their full potential. They are really good ... the most experienced coaches are those running courses in team-building in management. They are also very motivating leaders, who are passionate about what they do.
- T:** And the third factor? ... Kelly?
- K:** Mmm ... the next factor is the range of courses and adventure opportunities. There are outdoor endurance courses covering trekking, mountain climbing, obstacle courses and the Centre also offers to design specific courses for companies. It was really thrilling to see all this in action as the staff worked to become the best in their field.
- T:** It sounds as if you've got a lot out of this experience.
- M:** It's the sort of place I'd like to work after I've graduated.
- K:** Me too.

Listening script

Ready for Listening

Section 1



04

(R = receptionist; C = Clara)

- R: Good morning. How can I help you?
- C: Hi. Mmm ... I'm not registered as a patient here at the moment as I moved to the north of the city, and I was wondering if it was possible to register again now and make an appointment as well.
- R: Yes, I can register you today, but all the appointments for today are taken, unless it's an emergency.
- C: No, I can't say it's an emergency.
- R: OK, so I can register you. Is it just for yourself?
- C: No it's for the whole family, myself, my husband and my daughter as well.
- R: I can check on the system to see if your details are still on here.
- C: I moved to another doctor about four and a half years ago, so ...
- R: Well I can have a look.
- C: OK.
- R: Can you tell me your name and date of birth? And I can check using both.
- C: My name's Clara Wight.
- R: Is that W-H-I-T-E?
- C: No. It's W-I-G-H-T.
- R: Right. Mmm and your date of birth?
- C: 23rd October 1990.
- R: OK ... let's see. ... Was your address before 72 Crocket Street?
- C: Yes. That's it! That was my old address.
- R: We have basic details, but no records. They were all transferred to the other health centre you registered at when you moved. Mmm ... and your present address?
- C: It's 88 Palace Avenue.
- R: And the postcode?
- C: It's ZE24 2TP.
- R: If you fill in this form for yourself and your family, then we can input the details.
- C: OK. But do I need to bring any proof of identity?
- R: I need proof of your address from a utility bill, etc.
- C: I've not got any bills, but I've got letters saying we're connected for the gas and electricity and of course I've got a letter showing the tenancy agreement with our name and the address on it.
- R: That should be OK.

- R: The first available appointment I have is on Thursday at three o'clock with Dr Jackson.
- C: Mmm that's a bit awkward as I've got to pick up my daughter from school. Have you got anything later?
- R: I've got an appointment with Dr Barker at 4 pm on Friday ...
- C: Yeah that's OK.
- R: But it's at our other health centre.
- C: Where's that?
- R: It's not that far. It's less than 10 minutes' walk from here on North Street. Do you know where the cinema is on North Street?
- C: Yes.
- R: Well it's on the same side of the road between the cinema and the pharmacy on the opposite side of the road from the bank.
- C: Yes I know it. There's a small park just further along on the same side of the road on the other side of New Street, where the bus stops.
- R: Yes. That's it. We will send you a text to confirm – can I just confirm your mobile number's 07700 900807?
- C: Yes, that's correct. Thanks for your help.
- R: Bye.

Section 2



05

Good evening, everyone, and welcome to the official opening of the Glitz Theatre, an exciting new development on this side of the city. The renovation of the theatre has taken nearly three years of painstaking restoration work and the results of the effort that has gone into it all are clearly visible. Before we proceed to the opening ceremony, I'd like to say a few words about the transformation of the theatre.

The venue has changed from being a rundown building to what can only be described as a modern theatrical experience, and for me it's wonderful to see so many of the original features of the building still intact, especially on the façade, where all the dirt has been removed. There is now multi-coloured glass panelling on the façade, so the entrance looks really welcoming.

The auditorium, which was not particularly welcoming in the past, has had a complete makeover to create something modern and up-to-date. And we now have a concert venue for a wide range of uses, where we can hold not just plays, but concerts for pop and classical music and for conferences.

For the latter, we also have a new extension with rooms for meetings and educational purposes all fitted out with the latest technology along with an area for mingling and entertaining.

The foyer of the theatre here, as you can see, has been made bigger with a much larger ticket office and machines for collecting tickets that have been booked in advance. And where there was only a machine serving coffee and cold drinks and a few stools and high tables there's now a proper coffee shop selling a wide range of light refreshments, which looks rather inviting. The roof terrace, which used to be closed, is now accessible, with a landscaped garden and a restaurant open to the public all year round.

The basement, which leads out into a garden at the back, has been converted into a members' room with a café for light refreshments and an area for art displays or stalls. The theatre shop is no longer beside the ticket office; it is now next to the entrance to the basement café. It doesn't just sell sweets, as it did before, but also theatre-related memorabilia, including programmes and books, DVDs, CDs, posters ...

And in the information pack you all have you may notice that there is a programme of events for the summer months, mmm ... As it's during the school holidays, there'll be a wide range of special events aimed at children. For the matinee performance each day, the theatre is offering free tickets to 200 children up to 16 years of age. And there'll be special rates for theatre-goers who book a meal in the roof-terrace restaurant as well. And we'll be having special evenings where there'll be concerts and plays by local groups. And also every Wednesday tickets will be half-price for members of the theatre. The membership is only £70 a year and gives members and a guest access to member-only events and to previews and access to the members' restaurant in the basement.

And another innovation at the theatre is the monthly programme of lectures and master classes delivered by actors, producers and writers, on various aspects of the theatre. This is certainly a major development, which will definitely pull in many theatre enthusiasts, and hopefully revitalise the area.

I'd now like the Mayor to say a few words before opening ...

Listening script

Section 3



(Z = Zahra; T = Thomas)

- Z:** Hi Thomas.
T: Zahra, hi. So, have you decided yet what you're going to do your seminar paper on?
Z: Yes, I have. Mmm ... it's all at an early stage so far, but it's on the impact of smartphone technology on our lives, but I'll probably restrict it to just the field of studying at university.
T: Well, that sounds very topical. If you think of it, smartphones only started to become popular around 2008 and look how quickly they've changed everything.
Z: Yes, of course. Things're happening so fast, ... I love new technology, but it's all too much at times. It'll be interesting to research. At least, I think it will.
T: Yes, I do too. And how're you going to do the research for your seminar paper?
Z: Well, mmm, I thought of interviewing people in the student body and members of the public – I want a wide range of ages and backgrounds, but I haven't narrowed it down yet.
T: Any minimum age?
Z: 16/17 minimum perhaps, but as for an upper age limit, not really.
T: Mmm ... and what're you setting out to show?
Z: I'm not sure at this stage either, but something along the lines of ... mmm ... the idea that we are allowing smartphone technology to control the way we do things too much, but I haven't made up my mind yet. I'm just thinking on my feet here. I haven't really thought it right through to the end, to be honest.
T: What about your questionnaire?
Z: Mmm ... , yes that's another thing. What I'm not really decided about is the length the questionnaire should be.
T: The best thing is to keep it short.
Z: Maybe. But I'll finalise the length when I sit down to type it up.

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Z: I need to find someone to try out my questions on. I've got some already written.
T: I can be your guinea pig if you want.
Z: Great!
T: Fire away!

- Z:** Let's see, Let's start with this one ... which electronic device do you use most frequently?
T: Mm, I love my tablet, but actually, I'd have to say it's probably my smartphone.
Z: What do you use it for generally?
T: Mmm ... apart from communication like video-phoning my family and friends at home and social media, and listening to and downloading music, I use it for practically everything, but probably less and less for texting.
Z: On a scale of 1–10, where 1 is least useful and 10 most useful, how useful do you find your smartphone is for communication?
T: Very useful, so 8. Without it, I'd be totally lost.
Z: And what about studying? Do you use it in your studying?
T: All the time. I use it for mmm ... for searching on the net, and I also use it for downloading documents and for writing or dictating notes or bits of assignments on my mobile ...
Z: Mhmm ...
T: ... and recording lectures or parts of them when I can't be bothered taking notes on my mobile and then it transfers to my laptop automatically when I switch it on.
Z: And I thought I used my mobile a lot!
T: ... but in the main I use it for studying more and more, rather than just browsing the internet.
Z: Using the same scale, what about using the mobile for studying then?
T: Well, let's see It's more essential than communicating for me, and so it's a score of ... 9.
Z: What about entertainment?
T: I can use it for music and music videos and films and TV shows.
Z: What score would you give it for usefulness?
T: Mmm ... well, for that, I'd give a score of 7.
Z: What else do you use it for?
T: For many different things like the news, the weather, health checks, as my wallet, train tickets and as a TV remote control. I can't wait to get it connected up to more things at home. I think I'll end up using it for organising my entire home life.
Z: Do you think so? And the score for these other things?
T: A definite 8.
Z: OK thanks, that's really helpful ...

Section 4



Good morning everyone. The topic of my talk this week is a rather unusual method of bringing water to drought-ridden regions of the world. The methods people most think of, or read about in newspapers and/or see on TV, er ... are preventing deforestation and encouraging reforestation to prevent water run-off from barren land, and hence to stop flooding. Another method is ... er ... drilling bore holes to bring water from aquifers deep in the ground to irrigate the land.

But the method I'd like to talk about today is the production of rain through seeding clouds. For those of you who are not familiar with this practice, it is basically a process where nature is coaxed, as it were, to produce rain. In many places in the world, attempts have been made throughout history to produce rain in times of drought through magic, but from the latter part of the last century scientists've been endeavouring to come to the rescue by chemical means.

And at times they've been trying not just to produce rain, but also to divert it so that it does not rain on special days, such as national or international ceremonies. Cloud seeding has been carried out since the middle of the last century, but no scientist can confirm that the practice is actually responsible for rain, and not nature itself. Because who can confirm that the clouds would not let loose a deluge anyway?

Having said that, I am aware there is some evidence that seeding clouds to produce rain can lead to a 15% increase in rainfall. But what would happen, for example, if the actions of cloud seeding in one place led to a disastrous deluge in another? It would also be tricky to prove that any damage was the responsibility of cloud seeders. Some people are understandably against the practice of cloud seeding, as we don't really know the consequences of interfering with nature.

Cloud seeding has apparently been used by Californian officials to replenish reservoirs. In other parts of the US, electricity utility companies are especially fond of seeding to bring more water to hydroelectric plants.

With national budgets devoted to agriculture running into the tens of millions, if not billions of dollars in some cases, the interest in attempts to

Listening script

control the weather is not surprising and deserves attention.

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Last year the agricultural and meteorology departments at the university were given a 20 million dollar grant, funded in part by the government and various companies in the food and agricultural industry, to conduct research into cloud seeding to increase precipitation. While the research is aimed primarily at the US, it is hoped that the benefits accrued will have far-reaching consequences for other drought-ridden regions of the planet.

Now ... let's see, mmm ... if we look at this diagram here, we can see how cloud seeding works. There are two basic methods: from the air and from the ground. Looking first at seeding from the air, we can see that an aeroplane flies above the clouds from where it fires silver iodide into clouds by dropping chemical flares in order to increase precipitation. Silver iodide crystals then attach themselves to water droplets, which makes the water freeze and fall as rain or snow over high ground. If we now look at the diagram showing cloud seeding from the ground, we can see that there is a ground seeding generator here on the right, which has a tall chimney, and er ... next to this on the left is, mmm ... a fuel tank containing propane. Heat generated from the burning of the propane lifts the silver iodide crystals up to cloud level again leading to precipitation.

So let's now ...

Listening script

Unit 4

08

Good morning, I'm going to talk to you today about the importance of infrastructure developments such as railway systems in helping solve some of society's problems ... and I'll also highlight some social and economic opportunities these have provided.

First of all, I'd like to give a brief overview of the history of the railway system and its effect on the world. The timeline given here shows the most significant events in the expansion of the railways in the UK in the early 19th century. Let's start with probably the most important year on the timeline, the year 1831, which saw the opening of the successful Liverpool to Manchester railway. This was powered by the locomotive, *The Rocket*, which was created by the engineer, Robert Stephenson. This is generally thought of as the first modern railway, because both goods and passenger traffic were carried on trains according to a scheduled timetable.

The success of the railway would not have been possible without previous developments to which Stephenson is indebted. As you see in 1803, the first horse-drawn railway was opened in south London by an engineer called William Jessop. The first railway steam locomotive was built in 1804 by an English engineer Richard Trevithick and in the year 1812, the first commercially successful steam locomotive, the *Salamanca* appeared on the scene at Middleton in Yorkshire in the north-east of England. After the success of the Stockton to Darlington railway in 1825 with the engine *Locomotion*, money flooded into the north-west of England as the region went through a period of rapid industrialisation, with the railway linking the rich town of Manchester and the thriving port of Liverpool.

And the social and economic effect of the opening of the Liverpool and Manchester railway on the commercial world? It was quite dramatic. By 1834, the number of passengers using the railway had risen to nearly half a million. Also more merchandise, including coal and cotton, was transported between the two cities using the railway. The age of the railway as a means of carrying people from one place to another had arrived.

The increase in rail passenger numbers and in the movement of goods led to a drop in other costs such as those for road and canal use.

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Just as the inventions of these earlier pioneers opened up travel between towns and cities in the UK, railways around the world are still creating trade links within countries and across borders, bringing communities and nations together.

Railway systems worldwide are responsible for improving people's living standards by bringing jobs to people and people to jobs. In India, for example, millions have access to work through the railways. The country comes top as regards the number of passenger-kilometres yearly, a staggering one billion passenger kilometres a year accounting for about one third of the total number of passenger-kilometres travelled globally in 2006. But the Swiss are the top rail travellers individually with about 2,500 kilometres each year according to the Switzerland Office for Statistics.

There are now many examples of modern high-speed links around the world, which provide business and tourist opportunities generating jobs and trade links. We have the Eurostar with passenger statistics showing the increasing popularity of the line, and the Sapsan, the high-speed link between Moscow and St Petersburg in Russia, and also the Bullet train in Japan and the high-speed rail link in China.

Now let's look at some of the business opportunities created in India in greater detail.

Listening script

Unit 5

09

(M = Marcus; C = customer)

- M:** Good morning, Fair booking office. Marcus speaking. Can I help you?
- C:** Is that the booking office for the Fair on Futuristic Home Design?
- M:** Yes sir, that's correct. How can I help you?
- C:** Well, mmm ... I'm attending the Fair and I'd just like to check a few things if that's OK?
- M:** Yes, sure.
- C:** OK. I understand the Fair opens the week after next on the Tuesday, and ... the preview is on Monday.
- M:** Yes, that's right. There is a preview on Monday, but the Fair's not open to the general public on that day. But for the rest of the week it is.
- C:** OK, I see. That's fine. I've got two complimentary day passes; can you tell me if I can use them on any day?
- M:** Well, I'm not sure if there are any restrictions, ... let's see ... yes, here we are.
- C:** Yes?
- M:** You can use them on any day including the preview day, except Saturday. But you need to sign up for the workshops and seminars you want to attend in advance.
- C:** Oh, I see. I haven't decided which workshops or seminars to attend yet.
- M:** Mmm ... well ... Saturday you can't attend any with the passes you have, and Thursday they're already completely booked. I think the other days'll book up fairly quickly now, as there's a lot of interest from the general public and retailers.
- C:** You mean I won't be able to attend any workshops on Saturday even with my free pass?
- M:** I'm afraid not. It's better to register for the other days now.
- C:** OK. I suppose, mmm ... I'll attend all the seminars on Tuesday and Friday. Do you need my name?
- M:** No, I just need to take your reference number from the day passes. Your name will come up with the number; it'll be the same number on each one. I'll register one for Tuesday and one for Friday, and then when you use one it'll automatically cancel.
- C:** OK, the number is S-F-6-7-99.
- M:** ... 99. Thank you, I've got that.
- C:** What about services like places to eat and so on?
- M:** Oh, there are 15 restaurants in all.
- C:** That's a lot.
- M:** There'll be lots of people ... there are three sandwich bars and the others are different types of dining areas around the Fair. Some restaurants from the area around the Fair venue will be there doing special promotions at the Fair itself, so you won't go hungry.
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- C:** Is there somewhere nice to stay nearby?
- M:** Oh yes. There're rooms at the nearby halls of residence, which are part of the university. They're just across the road from here.
- C:** How much are they?
- M:** A single room is £65 per night, which includes breakfast in the cafeteria. And there are some very pleasant family-run hotels in the area. They range from around £70 to about £90. It depends how much you want to spend really.
- C:** What about getting there? Are there good transport links?
- M:** Yes. We're very well located – about a 30-minute walk at most from the train and bus station, and about 45 minutes from the airport. There are lots of buses; the best one, which stops just by the main entrance, is bus 70. No, sorry, it's bus 17. I keep getting them mixed up. You want the bus going in the direction of Brookfields. The buses run every 12 minutes and you catch it from Stop W close to the station.
- C:** OK. How much does it cost?
- M:** It only costs £3.20 from the station. But you can also buy a weekly ticket for £15.
- C:** How long does it take?
- M:** Ten minutes, but there may be lots of traffic.
- C:** OK.
- M:** And there's also a river bus.
- C:** A river bus?
- M:** Yes. You can take Route A to the marina. It runs every 20 minutes. You can catch it on the river front, which is five minutes' walk from the station.
- C:** Is it more expensive?
- M:** Not much. It's £3.95 and there's no weekly pass. But the journey only takes 5 minutes and it's probably more pleasant and comfortable.
- C:** And taxis? Just in case.
- M:** Mmm, for a taxi ... you'll pay a maximum of £20.
- C:** Mmm ... well that all sounds OK.

Listening script

Unit 6

10

I'd like to describe a place that is really very beautiful. It is a picnic area on a mountain top on the north coast of Ireland. It is close to where my father was born and I went there for the first time when I was about 14 years old with my family on holiday. And I've been back many times since. The place is special to me, because the surrounding landscape is breathtaking. I also like it because the views of the countryside below the mountain are really spectacular. The area is very scenic, but it's usually empty, as you need a car to get there and there are no facilities, so few people go there. That makes it very peaceful and somewhere to escape from the world. It isn't quiet because of the wind, but it is a place to relax.

11

Good morning and welcome to the Moorland Countryside and Woodland Programme. I'd like to give you some information about the programme and the short courses we run for people on woodland awareness.

We're actually a programme run by volunteers, and we were set up 15 years ago to educate people of all ages and backgrounds about the wonders of our woodlands and, hence, nature itself. And for the past five years we've been taking groups of youngsters in their teens on educational trips on Fridays, Saturdays and Sundays, mmm ... from schools mainly from around the area, ... but some've come from much further afield. At first, some youngsters're not very impressed by the setting, because we discourage them from using any electronic devices, especially smartphones, so they can engage more with the surroundings ... this throws them quite a bit. But almost without exception, by the end of the three days they're here the young people don't want to leave and want to come back again. In fact, two of the workers here came with student groups five years ago, and when they left school they came straight to work for us.

The programme is completely self-sufficient, due in part to the sales from the plant nursery and also to donations, but the bulk of our income's now from running the educational and awareness courses.

This is a basic map of our centre. We're here at the entrance, and you can see the cabins running along the east side of the path as you go north. The first cabin, Beech Lodge, is for students. It's quite large and can accommodate 10 students in bunk beds. Then the next four cabins're for families, and the cabin after that, Chestnut Lodge, is for teachers, which can hold up to four adults. On the west side of the path, directly opposite the family cabins, are the educational facilities. They're quite up-to-date with all the latest wizardry. And next to that's the cafeteria, which is shared with visitors to the centre. Just beside the cafeteria is a family area with climbing frames for children. We don't allow open-air cooking here, because of the trees.

The plant nursery's that area you can see that runs all the way along the north part of the map.

.....

If you go over here, between the family area and the nursery, the path leads to the woodland itself. We're on a hill here and quite high up, ... and as there's some spectacular scenery around here, we have breathtaking views of the countryside. You can see the river stretching for miles through rolling countryside. Fortunately, the whole woodland is protected by law, so nobody can chop down any trees.

The landscape here's not changed for hundreds of years. Some of the trees've been growing here rather a long time, and the aim of the scheme and the volunteers is to keep it that way. We advise people to stick to the paths, because it's very easy to get lost. As you walk through the woodland, you'll see workers removing dead wood and trees. I'd ask everyone not to remove anything like seeds or flowers from the woodland so we can try and conserve it for future generations.

Listening script

Unit 7

12

(T = tutor; J = Jack; F = Francesca)

- T:** OK, if you want, we've got some time left for some feedback on your joint presentation today.
- J:** Yeah, we can do it now while it's fresh in our minds, if it's OK with Francesca.
- F:** It's OK with me.
- T:** So, Francesca, how do you think it went?
- F:** Well, mmm ... I was really happy with it actually, but I'm glad it's over. I think the main advantage of doing the presentation was that we both learnt quite a lot about training and skills development for the workplace and how they improve people's opportunities in life, especially their job prospects.
- J:** And we learnt a lot from actually delivering the presentation as well, which is really useful for the future.
- F:** Yeah, that was important too. Mmm ... as I said, I was pleased with it, but if I had to do it all over again, I'd change a few things.
- T:** Like what, for instance?
- F:** Well, mmm the first thing I'd do is work on the pace of the talk and make the delivery slower. And I'd keep a clock in front of me so that I was aware of the speed and ... and the next thing is mmm ... the length of the talk ... I'd make the presentation time 15 minutes for each of us, because I think ten minutes each was much too short. If we'd given ourselves more time, it would have flowed better.
- J:** Yes, I agree. I thought the timing was a bit tight. I'd say maybe even 30 minutes each.
- T:** Mmm ... 30 minutes might've been a bit long for both you and the audience.
- J:** Maybe you're right; 15 minutes each would probably have been better.
- F:** And the next thing is the order of the data. I thought the sequence was bad – it could've been a lot better.
- T:** Yes. If I had to give some particular advice, I'd say you needed to give yourselves a run through once or twice using the equipment, just to see what it's like. Doing it without preparation like that's not that easy.
- F:** No definitely not. And another thing for me is that we forgot to give out the handouts with the copies of our slides on them for people to take notes. I should've given them out before we started. And one final thing I'd do is ... I'd check that everyone could see the screen properly, ... mmm ... I'd make sure the arrangement of the chairs in the room made it easy for everyone to see.
- T:** And Jack? What about you? How did you feel about it all?
- J:** Well, er ... I agree with Francesca. Yeah ... in everything she said. It's very difficult to make the delivery smooth. If ... when I do it again, I'll definitely spend more time practising to make it run more smoothly.
-
- T:** But would you add anything to what Francesca said?
- J:** Mmm ... perhaps I'd try to pack less information into the time given. Er ... I thought at first it would be the opposite. Er ... I was afraid that we'd end up looking foolish. And also I think I'd spend less time on the information gathering phase because, unless time is devoted to practising, it'll not be possible to give a good performance.
- T:** Yeah, I think I'd agree. Anything else?
- J:** Yeah. I get very nervous when I speak in front of people. If I did it again, I'd make sure I practised speaking out loud and projecting my voice. I think the key for me is learning to steady my nerves.
- F:** But you were very calm!
- J:** Not inside I wasn't!
- T:** Well, it didn't show.
- F:** I think you need the nerves to keep you going, but maybe try to take your mind off it beforehand by exercising or something.
- T:** Is that everything?
- J:** Yeah.
- T:** OK. Well, you'll be pleased to know the feedback from the class questionnaires was that the presentation was enjoyable, so well done. I have to say that I agree with them.
- J:** Oh, thanks.
- T:** I'll make a copy for both of you of the questionnaires, if you want. And if and when you do give a talk again, you can keep them to refer to.

Listening script

Unit 8

13

Well, in today's lecture we are going to explore early human migration out of Africa to colonise the world. Throughout history there've been waves of humans migrating as people have moved from one locality to another, sometimes quickly over very short distances ... and sometimes slowly over very great stretches of land, mmm ... in search of a new or different or better life. There now appears to be general agreement that the first movement of people of any real significance in any part of our planet originated in East Africa approximately 100,000 years ago. This first group of modern humans made their way across the Red Sea, which was then a dry bed. Then through Arabia and into what is now the Middle East. But these early pioneers soon died out.

Just like today, the Earth was subject to shifts in temperature. About 70,000 years ago the planet became warmer and another group of modern humans migrated out of their homeland of Africa, following basically the same route, and then moving on to South Asia. By about 50,000 years ago, modern humans had colonised China, and about 45,000 years ago they had reached Europe. These early humans settled in the wide open spaces of Siberia about 40,000 years ago and about 20,000 years ago modern humans reached Japan, which was connected to the main land mass at that time.

Now, there was no land connection between Australia and South East Asia, so the first Australians who arrived around 50,000 years ago must have made the journey across the sea in simple boats to settle on the Australian continent.

Modern humans moved from Asia to North America, which was reached across what is now the Bering Strait through Alaska. This migration happened between 15 and 13,000 years ago. There is also some evidence to suggest that modern humans came across pack ice via the North Atlantic, but this theory has been discounted by some. Since that time, the American continent has been the destination of waves of human settlement.

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Before we look at more modern examples of human movement, like the Anglo-Saxon migrations to Britain in the 5th century AD, the migration of Turks during the Middle Ages and the migration of the Irish to America in the mid-19th century, I'd like to look at a migration within the continent of Africa itself, that I'm personally very interested in.

If we look at the map of Africa, we can see some patterns that are common to other waves of human movement throughout history. The routes here show what is probably the most significant migration in Africa itself: that of the Bantu, who spread out from a small region in West Africa near the present day border of Nigeria and Cameroon, just around here on the map ... to occupy roughly 30 per cent of the continent by the year 1,000 AD. A trigger for this movement may have been the result of the cultivation of the yam, a starchy root vegetable, which Bantu farmers started to grow as part of their staple diet. This cultivation began around 2,750 BC, resulting in the expansion of the population. The Bantu people then spread out into the neighbouring territories, which were at that time sparsely populated. As the land of the rainforest could not sustain the farmers and their families for longer than a few years, they moved on, felling trees and creating new clearances in the forest to cultivate yams. With the numbers of the Bantu on the increase between 2,500 and 400 BC the people were constantly on the move, migrating south down through modern-day Congo ... in central Africa, and reaching Zimbabwe and modern-day South Africa by about 100 AD.

It was contact with Sudan in North Africa that introduced the Bantu to iron production, in which they excelled. Once they had exchanged knowledge of working in iron from Sudan, the quality of their work rivalled that produced by the Mediterranean people of the time. They now had better tools to cut down trees, clear forests and work fields. And there is one other benefit iron gave them, and that was a military advantage over their neighbours.

I'd say that migration has transformed the world from early times, and we all reap the benefits of different peoples coming into contact with each other.

Listening script

Unit 9

14

(T = tutor; M = Malcolm)

T: Hi Malcolm. How are you?

M: Fine, thanks. And you?

T: Yes, I'm OK, thank you. You left a message when you booked this tutorial to say that you wanted to talk about your film project. Am I right?

M: Yeah.

T: So, how can I help you?

M: Well, I'm having difficulty getting my project started. I should've been about halfway through by now, but I haven't done anything at all really. I think I'm feeling a bit overwhelmed by it all.

T: Overwhelmed? In what way?

M: Mmm ... I don't know. I may've chosen something that's too abstract.

T: Which is? Remind me what the focus of ... ?

M: The title's 'Perceptions of Beauty in India'.

T: Yeah. That's a good subject; it's probably quite challenging, but very appealing.

M: I wanted to put together a moving digital photo collage of my travels around India last summer showing the beauty of the place. I was completely overawed by the whole experience.

T: How many did you take in all?

M: At least 600.

T: That is a lot. I'm sure it's a wonderful photographic record, but I think your problem lies there. Can you tell me? What did you take photographs of?

M: Buildings like palaces and official places like the government buildings in New Delhi by Lutyens – I think they're really underrated. People just think of the Taj Mahal, but India's not all like that. It's huge: it's got tradition, colour and beauty at every corner. I've also got some dazzling images of places like the Ganges at Varanasi; the grandeur and splendour of the images simply take your breath away.

T: OK, I have a suggestion.

M: Yeah?

T: What about going through your digital stills on the computer and selecting the ten images which appeal to you the most? And ...

M: I don't know if I could narrow it down to that.

T: Well, you'll be surprised. Select the top hundred, and then narrow that down to 25. And then you could ...

M: I've just thought of an idea.

T: Yes?

M: I could mmm ... Yes that's it! I could select the top ten as you suggest, and then find various people's views on these ... and then do a video collage with the pictures swirling around like a pop video. Why didn't I think of that before! That's it!

T: Problem solved?

M: Yes, but now I have to do all the work!

T: Before you submit the project, there are a few things I'd like to say. The length ...

M: Can the film be longer than 15 minutes?

T: I wouldn't advise it. There might have been a few people on the course last year who made 20-minute, or even 25-minute films, but I have to say they were the least successful. I think you'll find that it's good discipline to try to work within a short time limit and overall concentrate on having an end product that is simple.

M: Mmm ...

T: And I'd say that ten minutes might be good ...

M: Ten minutes! That's almost nothing.

T: You'll be very surprised. One minute per place fading out and in. It could be very effective. Remember the work we did on adverts and the short attention span of people generally, especially these days.

M: Yeah, I suppose you're right. I'm just thinking of all the materials – 600 plus stills down to ten, and then reduced to a ten-minute film. What about the format? How do I need to submit it?

T: Mmm ... all the information is on the department website. You can access it as per usual.

M: What's it under?

T: Go to 'Digital Photography'. Then 'Year One', and then click on 'Film Project', and everything is there. And don't forget you have to fill in a submission form detailing the background of the project.

M: Yeah, I ... I know all that. But can't I just email it to you when it's done?

T: I'm afraid not, it has to go through the central process. We used to

ask for copies burned on DVD, ... four copies with the submission form, but we've been overtaken by technology, so you hand it in on a memory stick.

M: OK, I can do that.

Listening script

Unit 10

15

(P = Presenter; D = Director)

P: Welcome on this lazy Saturday morning to Radio Hope. This is Charlie Carter, your host on your favourite show, *Your Chance* ... and we have a lot for you this week.

I've got Jenny Driver the Director of the Horn Art Gallery in George Street and we'll be talking about developments on the art scene this week.

D: Thank you Charlie. Well, first, there's the new Public Art Project throughout the city, which opened last weekend in conjunction with the Horn Gallery and which has caused a sensation judging by the response on Twitter. And then we have a debate about charging for entrance to museums and art galleries. But first to the Public Art Project.

There has been some criticism that the public art on display is a waste of public money, but also many people have suggested the sculptures on display could be made permanent, which could encourage more people to visit the city and its museums and art galleries. Gallery attendance has definitely been on the increase since the public art sculptures were installed. The idea of a permanent public display is a very good one. But some people have also emailed in suggesting that instead of having only international artists, the gallery could use the exhibition as an opportunity to support local sculptors who get no help from the public funds, which is a valid suggestion.

P: Do you think the Project will achieve its objectives?

D: Well, I think so. The Public Art Project had two broad objectives, which were to raise public awareness about art, especially sculpture, which I think has been achieved with the increase in museum attendances. And, secondly, through tourism in the area, we wanted to make people more aware of the city nationally and internationally. Both are difficult to gauge in the long term, but for the moment the number of people visiting the city seems to point to success.

P: What do you think about the idea of making all museums and art galleries free of charge?

D: There has been a fierce debate about this over the past year or so, because people are deterred from visiting places of a cultural nature, like the Horn Gallery, because of the cost. And while children are able to get in free, they rarely come with their parents, which is a bad thing. So, basically, I am for the change. From the survey we've had on our website, I think about 75 per cent said they were for entrance being free, only ten per cent were very definitely against and 20 per cent said they didn't know.

P: Have you any concerns about the removal of charges?

D: There is one thing I and other people working in the gallery world are worried about, and that is the level of government funding. We've always had subsidies from the government to run the galleries, but this has always been topped up by entrance fees. We're waiting to see if this will be reflected in the government's arts funding for next year.

.....
P: Now, as you all know, we've been wanting to do some outside broadcasting on the show for a long time, and this week for the first time we will have two reporters on the street ... because we think this is an important issue, ... mmm and we want to gauge mmm ... public reaction to the museum charge debate. We have one reporter, Angie Hunter, standing by outside the Horn Gallery. And we'll see what people really think about their art galleries being free or not. To make sure we get as wide a spectrum of people as possible we have another reporter, Alex Grey, who's standing in front of the department store in the pedestrian shopping precinct. So, if you're listening and want to make your views known, pop down to the precinct or the gallery. We'll be starting the outside broadcast in 15 minutes at 12.45, after we have got through the other items today, so ...

Listening script

Unit 11

16

(A = administrator; P = parent)

A: Accommodation Office, Tom speaking. How may I help you?

P: Yes, hi. My name's Margaret Williams.

A: Oh, hi.

P: Mmm ... I understand that you're looking for host families for international students.

A: Yes, we're always looking for suitable families, as we have a lot of demand at the moment. How did you hear about us?

P: Mmm ... from a friend, Mrs Dalton, who's already with your agency. We live in the same street as her in Maltby.

A: Ah yes ... I know who you mean. You're quite close to several of our schools.

P: ... and I just wanted to ask some questions about registering with you.

A: No problem.

P: OK. Can you tell me how we go about becoming a host family with you?

A: Well, once a family first approaches us, we like to make a preliminary visit to the home, have an informal chat and discuss all the registration details first.

P: That sounds great. Do we need to make an application at this stage?

A: No, we like to come and visit you first and provided we're then both happy after the preliminary chat, we usually begin the registration process there and then, and you can complete it and send it in by email.

P: What about references and things like that?

A: Mmm, if the application for registration is submitted and accepted, we need to do some background checks first of all, and we like to have at least two references from families or professional people. We'd only do these if you made a definite commitment to proceed.

P: OK.

A: We think it's better to check that a family's clear about what is involved in the whole process ... then we can begin the application process.

P: How long does the process take?

A: It depends, but it's usually a few weeks, unless there are any delays.

Once everything is agreed, we match students with suitable families at the beginning of a term and usually at the beginning of the academic year in September.

P: That all sounds reasonable.

A: Can I ask how many students you were thinking of hosting?

P: We thought that we would like to take two to start with. We have two daughters aged 14 and 15, so we'd like two students around a similar age ... that would be ideal ... it's easier then for them to strike up a friendship.

A: That shouldn't be a problem.

A: Obviously, we have to look at things like how far the host family home is from schools we cover, access to libraries, whether you have wi-fi, access to public transport and the neighbourhood in general.

P: OK. That sounds very reasonable. I think we'd like to proceed.

A: OK, that's good. We could actually do a preliminary visit at the end of this week, Thursday morning or Friday afternoon, or any time on Saturday, and have a more detailed chat and start the application process, if appropriate.

P: OK, we're both free on Friday afternoon.

A: That'd be fine. Can I have the number of your house?

P: It's 53.

A: 53 and two more things ... could I take a mobile number?

P: Yes, it's 08977 392251.

A: ... 392251.

P: Yes, that's right.

A: ... and your email address?

P: It's MAW973@maltby.co.uk.

A: OK, I'll email you the confirmation of the meeting, and shall we say 2 pm?

P: Yes, that'd be ...

Listening script

Unit 12

17

Good evening. I'm really pleased to be asked to be part of your winter series on cities around the world and I can see from your programme that you have had speakers talking about a wide range of places from Asia to Africa and South America. This helped me narrow my choice down to three different places, and I finally decided on a city that made a huge impression on me, namely St Petersburg in Russia. Before we start, ... if you'd like more information about the places mentioned in the talk you can find it on my website and in my blog, details of which I'll give you at the end.

All of the places I've visited over the years have made a profound impression on me. But my trip to St Petersburg will always stay in my memory. ... And I have to say that the city is definitely in the top ten places that I have ever visited for a holiday.

The first time I went there was in winter ... it was memorable, partly because I visited various cultural places like the Hermitage, the famous museum on the bank of the River Neva, a place that I had always wanted to visit. But I remember my visit particularly well because it was very cold ... the river was frozen solid and I saw moisture freezing in mid-air as the wind came off the frozen river. The place was so magical. It's moments like this that make travelling so worthwhile. It was such a different experience from anything I'd ever had before.

The city is famous, like Venice, for its canals, but there is just so much to see, as it is a city full of beauty. The people are so welcoming, ... and what strikes you as a visitor is the richness of the heritage. Near to the Hermitage Museum, that I have already mentioned, is a very striking statue, the Bronze Horseman, which is a memorial to Peter the Great. Other places that are worth seeing are the Mariinsky Theatre and the metro of St Petersburg, which although is not as famous perhaps as that of Moscow, is still worth seeing, especially the Avtovo metro station, which is without doubt one of the most beautifully decorated metro stations you're ever likely to see. But for me, if I had visited nothing else in St Petersburg and had only gone around the Hermitage Museum, it would've been well worth the visit.

.....

For breaks to a city like St Petersburg, you have different ways of travelling and different types of holidays. You can fly direct to St Petersburg from London or you can visit the city as part of a summer cruise of the Baltic Sea that also takes in the Gulf of Finland. Visits don't have to be restricted to the city itself. In the city suburbs there're fabulous palaces and gardens to entice visitors. Apart from the famous Peterhof Palace, there's also the Catherine Palace with its famous Amber room and extensive park. So, if you are thinking of visiting the city, leave yourself some time to explore further than the centre of the city.

But of course, any holiday destination is a personal choice. For many people the word 'holiday' conjures up different things. For example, adventure holidays to places that are generally inaccessible are now increasingly popular, as are those to pristine beaches untouched by humans, but for me, even as a seasoned traveller, my trip to St Petersburg in the heart of winter among the ice and snow was a novel experience and a true adventure.

Now let's look at ...

Listening script

Ready for Speaking

Part 2



18

(E = examiner; C = candidate)

- E: Now, I'm going to give you a card with a topic to look at. You have one minute to make notes and then I'm going to ask you to talk about the topic.
- E: Can you talk about the topic?
- C: The skill that I'd like to talk about is playing a musical instrument, mmm ... like the piano, and I'd like to learn it in the near future. I know it's possible to go to a class to learn to play the piano, but mmm ... I know I'd find that very annoying. I think learning to play the piano's one of those skills that'd be better to learn ... to acquire by paying for individual tuition. I realise it might be expensive, but it'd be mmm ... very rewarding in other ways.
- Why I'd like to be able to take up the piano is because ... it's mmm ... very soothing to play and to listen to. It's a wonderful feeling to lose yourself in the music as you're playing. I've got several friends who are mad about music, and I've listened to them many times. They've played both classical and pop music to me, and they've found it thrilling to play for someone. And to me it is a very peaceful experience just sitting there and listening. As well as helping to calm people down, playing an instrument like the piano's mmm ... very good for the brain as it keeps it active. One of my friends, who plays the guitar and the piano, says that he plays for about ... half an hour before he does any homework, and it helps him to focus on his work and concentrate more. And it's healthy, because it helps take away part of the stress of modern life. Friends have also told me that it improves their ability to focus, and so they play before they study or do any work, which I think would mm ... benefit me too.
- E: OK. Thank you. Which type of music would you like to learn to play?
- C: Mmm ... I'd like to start with classical, but I'd like to learn jazz music later on and maybe some pop music.

Part 3



19

(E = examiner; C = candidate)

- E: Let's talk about learning new skills generally. Do you think it's important to keep acquiring new skills throughout one's life?
- C: Yes, I think it is.
- E: Why do you think so?
- C: Well, mmm, at the moment life is changing so fast with the advances that have been made in technology, and also through mmm ... globalisation in the past few decades, so it's important for people of all ages to keep up-to-date with skills of all kinds.
- E: How essential do you think it'll be for workforces in the future to be proficient technologically?
- C: Mmm, I'd say it'll be vital, because more and more of the work that is done nowadays requires a lot of input using one form of technology or another, so that in the near future it will be almost impossible to find work, even basic work, without practical computing skills. Take car design, for example. It seems that technical drawing done by hand is less important now than knowing how to create new products on the screen. Soon designers'll be creating holograms of cars, not just three-dimensional computer images. And the same applies to architecture and teaching too.
- E: In what way do you think learning only computing skills can be a disadvantage in life?
- C: Mmm ... first of all, people are already becoming over-reliant on computers for virtually everything. In the current knowledge-based society, where information is available literally at people's fingertips, there's a danger that people's knowledge'll decrease and accessing information'll become just like switching on the light without necessarily understanding what's happening. And people're in danger of losing their ability to do basic things.
- E: Mmm, should the preparation of children and young people for work focus on computing skills at the expense of practical skills?
- C: Mmm ... I think it's a matter of balance, because we need the people to build computers and so on, and the people to learn to be able to use them for their work. Also, if any machines break down, we need people to be able to fix them. And so if education concentrates on training people to use machines to access knowledge at the expense of training technicians, etc, then there'll be a major problem.
- E: Do you think people will have to work longer in the future?
- C: At one time, it was thought that people would have more leisure time in the future, but it seems that the opposite is true. As people are living longer worldwide, they're also being asked to work longer with the result that the age at which people will be drawing a pension, if they have one, will be later than it is now. And in fact it's already starting to happen in many countries like the UK and France.
- E: How can people ensure that work does not control their lives?
- C: It's not easy, but not impossible either. One way is to ensure that one has interests outside work, and that these interests are not connected with work in any way. For example, if people are involved in working in computers all day, they could find something that requires manual skills, like pottery.

Listening script

Unit 13

20

(T = Tracey; A = Andrei)

- T: Hi Andrei. How're you getting on with your research project?
- A: I've just started, and it's giving me a headache. I really thought it'd be nothing like this, but then ... I suppose it'll probably get easier, ... I hope.
- T: Getting started is always the worst part for me. I always hate getting down to it.
- A: Well, yeah, it can be a real problem, but it doesn't have to be.
- T: So ... you're doing something ... on the relationship between the public and systems such as roads and other transport in cities?
- A: Yes, that's it. And you're looking at ... ?
- T: Cityscapes and their impact on people's moods.
- A: Ah, yes.
- T: It's given me lots of headaches too. What's your problem?
- A: Oh, everything basically. I'm just trying to get my head around everything and don't know where to start.
- T: Mmm ... I'm in the middle of looking at data analysis, and I'm having a bit of a struggle myself at the moment.
- A: You're at the data stage. Oh right. You're quite far on then.
- T: Yeah. I am ...
- A: Could you tell me what your experiences have been as you're further along than me? It might make me feel a bit better.
- T: Yeah sure. Looking back I don't know how I got to this stage, but mm ... I found it fairly straightforward getting started. I was expecting it to be much harder, but it all came together rather quickly.
- A: That's good to hear. So that's promising. But can you tell me about your experience say of mmm ... coming up with the research question?
- T: I thought I'd have difficulty turning my ideas into a research question, but it wasn't as bad as I thought. In fact, I found it relatively painless.
- A: OK ... I might ask for your help on that then. What about the literature review?
- T: The literature review? That I found really took up a lot of time. But

I have to admit, I actually like digging into things and getting to the bottom of problems, so part of that was me.

- A: Yes, I agree it can be fun. I'm reading a lot to try and get myself to frame my research question, and I'm really getting into the literature.
- T: Well, the thing I was very glad to get out of the way was writing the research proposal. I was exhausted after that, because it's important to make sure the research proposal's really clear on the focus of your research. It's not easy summarising everything and bringing it together.
- A: And what about designing the methods?
- T: That was really easy to do – I enjoy analysing systems and putting them together, so I think I sorted the methods design out really quickly. But what I found really agonising was writing the aims and objectives. That was probably particularly hard to deal with.
- A: Yeah ... they aren't easy.
.....
- T: Is all of this any help Andrei?
- A: Oh yes. One of the problems is that it's OK to see things written on paper but it's the thinking behind it.
- T: Yes, of course. It is.
- A: Yeah. I appreciate it. My spoken English is not a problem, I think, but I've not done much writing and I'm going to find that bit difficult.
- T: Well, you can get help you know.
- A: Yeah? Mm, do you think I need a private tutor?
- T: Oh no, that's not necessary, I'm sure. I know there's language support in the university if you are not a full-time student; you just need to contact the Language Centre.
- A: OK, but there's likely to be a fee involved.
- T: Mmm well you can get help through the main library. It's not just for lending books you know.
- A: Really? I never thought of that.
- T: It's so easy to get isolated and not know everything that's available.

Listening script

Unit 14

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As we continue our series on customs and traditions that influence the values and principles of all societies in the world, today we're going to talk about money. It is easy to think of money as just an economic tool in the world of finance, but it also has a social and psychological dimension. It is woven into the fabric of our society and thinking, and as such has, through history, despite people's criticism of its pursuit, helped lay down the standards and the ethics that govern modern society.

First of all, to look at the history of money we need to ask ourselves what money is. Money is, in fact, an invention of the human mind, ... which is made possible because we as human beings are able to give value to symbols. And money is one of the most important symbols in all societies because it represents the value of goods and services. If we accept any object as money – say a gold coin or a digital bank account balance – both the user and the wider community have to agree to this. So, all the money that we use today has ... mmm ... not just an economic dimension, but a psychological and a social one as well.

Before we look at so-called 'commodity money' ... with the introduction of coins and representative money, let's go back to the time of bartering. Before money was invented, bartering was the main way to exchange goods. An individual who had something of value, such as some grain, could directly exchange the grain for another item, which was seen to have an equivalent value, like a small animal, or a tool. The seller of the grain, of course, had to find someone who wanted to buy it and who could offer in return something the seller wanted to buy. There was no common medium of exchange such as money into which both seller and buyer could convert the commodities they wanted to trade.

So, the first stage in the evolution of money was commodity money. This involved accepting objects or commodities, such as grain or metals or animals, as being inherently valuable so they could be used as a common standard of measure and unit of exchange. People could accept any of these objects as money because they had inherent use value for every individual. ... And, therefore, they

would be widely accepted by other people.

All metals were accepted because they could be easily converted into precious tools, for instance, axes and spades. Metals such as gold and silver also had secondary advantages. They were also easy to identify and visually attractive. Gold, silver, copper as well as other usable objects such as salt and peppercorns are categorised as commodity money, since they combine the attributes both of a usable commodity and a symbol.

So people accepted foods and metals as money because they were sure of their value to themselves and to other people.

.....

Then came metal coins, which were another step in the evolution from usable commodities such as grains to ... symbolic forms of money.

Metal had a use value of its own, but coins became accepted in trade for their symbolic value. They acted as a standard measure for exchanging other goods and services of value rather than for the use of the metal they contained.

The next stage in the evolution of money is that of representative money. Representative money is symbolic money that is based on useful commodities, such as the warehouse receipts issued by the ancient Egyptian grain banks, and more recent forms of paper currency that were backed by gold or silver. The adoption of representative money was a significant evolution in human consciousness. Psychologically, the individual had to transfer the sense of value from a usable material object to an abstract symbol. Socially, groups of people had to agree on the common usage of the same symbol.

The invention of representative money then had a profound effect on the evolution of both money and society and ...