

## UNIT 1

### Audio 1.01

- 1 If you have any questions, just let me know.
- 2 If it's not too expensive, let's do that course together.
- 3 If people properly check the facts, they would believe it.
- 4 If we leave now, we should make it.
- 5 If that rings true for you, then it probably is.
- 6 If it's not too difficult, let's give it a go.

### Audio 1.02

- 1 We need to take the initiative here.
- 2 With us, you can fulfil your potential.
- 3 We're constantly striving for excellence.
- 4 We try to create a nurturing environment.
- 5 They have maintained rigorous standards for years.
- 6 All we're asking for is a bit of mutual respect.
- 7 Fostering good relationships is what our institution does best.
- 8 It's an excellent school with a quality curriculum in all subjects.

### Audio 1.03

- Terry: Good afternoon, I'm Terry Howell and I'm joined on the programme today by Kendra Lewis, an education professional who specialises in S-T-E-M – or STEM – education. In case you don't know what that is, it's a new way of thinking in curriculum development that strives for excellence in the way our children learn and develop the skills they need for the world of work. Kendra, tell us more about STEM education, and why it's important.
- Kendra: Good afternoon, Terry, and thanks for having me on the show. So, this is all borne out of a mismatch between the skills and knowledge traditionally taught at school and those needed right across the board in a number of key industries. It's worth bearing in mind that we're trying to prepare children for jobs that don't yet exist. And with advances in technology lurching forward and unprecedented challenges in the world, this is becoming more of an issue at an increasingly fast rate. But with STEM learning, we can get to the heart of the issue and teach those skills which will be universally useful to people in the future, whatever profession they work in.
- Terry: I see. So what is 'STEM learning', exactly, then?
- Kendra: It involves the merger of four main educational disciplines: science, technology, engineering and mathematics (S, T, E, M). It's essentially an integrated curriculum that allows for the development of core skills that are useful, such as critical thinking and creativity in problem solving. But, in fact, delivering a quality curriculum involves more than that, and STEM education is now moving more towards a STEAM model. That's S-T-E-A-M.
- Terry: STEAM? Let me guess – involving the arts?
- Kendra: That's precisely what it is, that's spot on! It's essential that we embrace the fact that a lot of work in the future will be automated. So, whoever serves your burger or sells your cinema tickets will be replaced by technology. And that's a good thing in the long term, as companies can pass on savings to customers. But there are still a lot of areas that can't be fully automated, even with the use of AI (or artificial intelligence). You see, the thing that sets us humans apart is our creativity, especially in terms of creative solutions to problems. By adding the arts to the mix, we can further integrate existing curriculums into STEAM education. And by developing a nurturing environment across a range of disciplines, there are further possibilities for students to find their own path in the real world.
- Terry: Fascinating. And so how do you see the way forward? Do you think schools will implement this approach to learning? What changes will need to be made?
- Kendra: The starting point is to remember that it's an integrated approach. We as educators need to stop thinking of education as the transfer of knowledge within the distinct frameworks of school subjects. So the approach to education will need to establish clear connections between standards, assessments and teaching. Key skills to nurture are a sense of inquiry – which children are naturally equipped with – collaboration and a focus on process-based learning, not knowledge and facts.
- Terry: I see, but what does that mean in more practical, day-to-day terms?
- Kendra: Well, as I said ...

### Audio 1.04

- 1 It's essentially an integrated curriculum.
- 2 That's precisely what it is, that's spot on!
- 3 Do you think schools will implement this approach to learning?
- 4 The starting point is to remember that it's an integrated approach.

### Audio 1.05

- Terry: I see, but what does that mean in more practical, day-to-day terms?
- Kendra: Well, as I said, the starting point is integration. So, in practical terms, that means teachers from different subjects getting together to plan lessons collaboratively. In some cases, a school will have a 'planning team', made up of teachers from different disciplines, looking at how they can integrate different strands of their courses.
- Terry: That sounds like a lot of extra work.
- Kendra: Actually, it's not – not in the long term, anyway. Many teachers I've spoken to find that the collaboration makes things easier, and they themselves learn a lot from each other. For educational managers, it's a case of adjusting timetables and the scheduling of classes to take account of the fact that different subjects have merged, and also developing a fully integrated curriculum, focusing on process, not product.
- Terry: And I'm guessing staff will need training in this, right?
- Kendra: Absolutely. Whoever decides to adopt STEAM learning will need full professional development. But, to be honest, it's not as drastic as it sounds. The resources and materials are there. It's more about changing the initial mindset towards one of fully integrated study.
- Terry: Interesting.
- Kendra: The last thing to consider is assessment. This really needs to be 'unpacked' and redesigned from scratch. Whereas traditional exams focus on knowledge of facts, STEAM assessments need to focus on skills. So, for example, an assessment might present a problem to be solved, and students are then assessed on how well they collaborate, what questions they ask, how creative their ideas are, that kind of thing. Again, the focus needs to be on the process, not the product.
- Terry: So, solving the problem isn't as important as the way in which it's solved.
- Kendra: That's exactly what I mean, yes.
- ### Audio 1.06
- Presenter: Welcome to today's programme, where we're discussing creativity. With me today are three creatives. We've got Daisy Pennant, a marketing manager, Eddie Kemp, who writes code and designs smartphone apps, and last but not least we have Ella Bowman, a journalist. To get the ball rolling, let's start with Eddie. Eddie, what exactly is creativity?
- Eddie: Wow, what a question! Hmm, well, I guess it's sort of being able to have a lot of ideas, isn't it?
- Daisy: If I can come in here, there's a commonly held view that while creativity does involve being able to have a lot of ideas, it also involves seeing them out to fruition. So, for example, I might have an idea for a marketing promotion, but being creative is about actually building that promotion and seeing it develop through a process of trial and error into a real, tangible campaign.
- Presenter: So, sort of having lots of ideas build upon each other into something real?
- Daisy: Yes, that's exactly what I mean.
- Presenter: I'd like to hear Ella's thoughts on this. Ella?
- Ella: I'm with Daisy on this. Creativity is so much more than just having ideas. And earlier you raised an important point, in that often it's a process of trial and error. You build on your initial idea with other ideas, try them out, take what works and build a solid picture. So creativity is more of a process ...
- Eddie: That's a really good point ... sorry, I didn't mean to cut you off, but, yes, it is a process. I often find that the hardest part is having that first idea, so if I'm having trouble finding it, I might just start with something simple, knowing I won't end up using it, then that sort of gets the wheels in motion, so to speak, and other ideas follow. Sorry, Ella, you were saying ...
- Ella: No problem. I was just saying exactly that, really, that's it's more of a process than just a collection of ideas. It's what's often called the 'creative flow'.

Presenter: Do you agree, Daisy?

Daisy: Absolutely. The creative flow's a bit like a fast river. Once you're in, the river will carry you in its flow, but sometimes that first piece of inspiration is the hardest, like jumping in the water, so to speak.

Presenter: Let me pick up on that, if I may. I know you probably get asked this all the time, but where do you get inspiration from? Daisy?

Daisy: That's the really big question, isn't it? And the answer, for me, is everywhere! I read, I watch videos, I watch people ...

Ella: For me, if I'm trying to come up with ideas for a story, I almost always draw from my experience. I had an English teacher at school who always said, 'write about what you know.' And I think that's always guided my writing and made it feel more personal and engaging for my readers, something they can relate to, if you will.

Presenter: Interesting. If I can just bring Daisy back in, is that something you draw inspiration from, too?

Daisy: Well, what I started to say was that, yes, I soak up inspiration from everything, and that includes my own experience.

Eddie: I think, for me, when I'm trying to think of ideas is important, too, and, going back to what I was saying earlier, I think creativity is really all about getting the process started. As we mentioned before, it's like a river. And for me, I do this best first thing in the morning, that's when I can have that initial idea, then get things moving so that more ideas come to me.

Presenter: Interesting. Now, to go back to my earlier point about what exactly creativity is, do you think ...

## Audio 1.07

- 1 But surely it's not that simple.
- 2 But don't you think it's important to consider?
- 3 So you're saying we can draw ideas from anywhere.
- 4 Did you say 'a river'? What's that got to do with it?

## Audio 1.08 and 1.09

A: To go back to my earlier point about what exactly creativity is, can we add anything to our definition? To get the ball rolling, let's start with Alison.

B: Well, I think there are two key concepts: novelty and value. Is it a new idea? Does it have value?

A: But surely an idea doesn't have to be completely new? Sorry, I didn't mean to cut you off, Alison. But take the work of a biographer, for example. They're telling a story that's already there. The novelty comes from the way that they tell it. Sorry Alison, you were saying ...

B: Not at all, you're right. That's where novelty plays a part, in how you turn ideas into reality.

A: I'd like to hear Chris's thoughts on this.

C: I completely agree. And value is important, too. Does your idea have value to other people? Obviously everyone's different, and the more people it has value for, the more valuable it is.

A: Yes, and going back to what we were saying before, not all creative people are alike.

## Audio 1.10

Ilsa: Yeah, so, a lot of the time when I was at school, I wasn't really into history as a subject, and I think that's mainly down to the way we were taught it. We read aloud long texts about what life was like during, say, the Tudor period, then we'd have to learn all these different important dates from history. I just couldn't really see the point of it all. But then I had this new teacher and he really loved the subject himself. And I think that passion for history just rubbed off on us as he was able to bring it to life. I remember, once, he told us to think about the very spot where we were sitting and consider all the people in the past who had walked over that same spot, how fascinating that was. I think that really inspired us on a personal level. After that, I started to find lessons really interesting. So, yeah, I think that was the best teacher I ever had.

Brayden: I had a French teacher when I was at secondary school, who I think was my favourite teacher. I learnt a lot with her. One of the reasons she was so good, I think, was that she encouraged risk-taking. So, if I made a mistake, rather than draw attention to that mistake, she'd praise me for making the effort. And she created this really sort of friendly, nurturing dynamic in the lessons, so that we felt secure and comfortable trying things out and not worrying too much about our errors. The other thing she did was help us to discover things for ourselves rather than just feed us

answers. So instead of just lecturing us about a grammar point, she'd encourage us to work out the rules ourselves by looking at examples in context. She was great like that.

Joanna: I struggled a bit with maths at school. I was never very good at it because I just couldn't understand formulas and things like that. I think it was all a bit abstract for me. But I had this maths teacher who really helped me. She really went the extra mile by organising extra revision sessions after school when exams were approaching, and she'd painstakingly talk us through different concepts in a way which we could easily understand. Without those, I don't think I would have passed. Another way in which she went the extra mile was by creating these worksheets that were specifically designed to play to our strengths and interests. They were great worksheets and I suspect it took her ages to create them. They also allowed her to adjust her teaching style to suit us best. She really went above and beyond her basic role as a teacher, and I think I'll always be grateful to her for that.

## UNIT 2

### Audio 2.01

- 1 This chair's nowhere near as comfortable as my old one.
- 2 This feels a lot like being at home.
- 3 You can't drive any faster than you are.
- 4 I think she's more upset than angry, really.
- 5 This hill is nothing like as steep as I expected.

### Audio 2.02

- 1 I always watch TV with the subtitles on, but my husband prefers watching without them.
- 2 His teacher thinks translation apps aren't very good, but Connor finds them quite useful.
- 3 While Scarlett thought writing subtitles would be quite easy, her boss knew this wasn't the case.

### Audio 2.03

Presenter: Welcome to the programme. This week I'm looking into the often-overlooked world of subtitling. After a recent survey showed that most people who use subtitles when they watch TV aren't hearing-impaired in any way, we thought it would be interesting to look into the job of a subtitler. With me today is Lisa Weaver, a full-time subtitler. Lisa, what insights can you give us into your work?

Lisa: Thanks. Well ... most people who get into subtitling work are translators by trade. And since I only work with English, I'm considered more of a scribe than a true subtitler, as I just convert the audio in films and TV programmes into the written word. However, that doesn't mean my work is without its own challenges.

Presenter: And what are some of the challenges you face?

Lisa: Oh, where to begin? I guess one of the first things we face is restrictions in terms of both space and time. We need to make sure the text doesn't cover up too much of the action in terms of screen space. We often work within very tight time limits, and if the actors are speaking fast and there's a lot of text, it can be quite tricky. We also need to balance how quickly the people on screen are speaking against how quickly the viewers can read the speech. And then there's what we call creative synthesis ...

Presenter: What's that?

Lisa: Because of the time and space restrictions, we often find ourselves making decisions about what to include or whether to simplify the syntax to make it easier to follow. But in doing so, we have to always ensure we convey exactly the same meaning as what is said on screen. We also have to stay true to the character's style of speech, register and any eccentricities they might have.

Presenter: I had no idea there was so much to consider. But, yes, that all makes sense, how you describe it. What other considerations are there when subtitling or scribing?

Lisa: Well, there's also what we call 'reading flow conservation'. In other words – quite literally – each line of text needs to be a 'sense unit', so we can't split articles from nouns, collocations, that type of thing. And we also have to conserve the audio-visual rhythm. Speech in TV or films is often put together in a way to have maximum impact. We need to blend the text into this so that the subtitles almost appear invisible.

Presenter: Is that something you work towards, then? The subtitles blending invisibly into the programme?

Lisa: Absolutely. This is our main aim whenever scribing text for subtitles. And we have a range of tools at our disposal to do so.

Presenter: Fascinating. It seems to me it's something of an art form.

Lisa: Indeed!

Presenter: Lisa Weaver, thanks very much. Now we turn to the subject of ...

## Audio 2.04

Interviewer: So, Deanna, how did you get into this line of work?

Deanna: It all started at home, really. When they were little, I used to read my kids a story when they went to bed at night. I'd been telling them a story, getting into each of the characters, when my husband walked past and stopped and listened. I think that's when I realised I had a talent for narration, so decided to pursue a career as a voiceover artist.

Interviewer: And how easy is it to get into?

Deanna: It's not as difficult as you might think. Basically, I search online for potential projects. These can be audiobooks, TV adverts, animated films, dubbing foreign-language videos, all sorts. Adverts will ask you to record a short piece of text as an audition, then you send it in. If they like it, you get the job. If not, you keep looking!

Interviewer: And what do you like about being a voiceover artist?

Deanna: Well, first of all, it's nice being able to choose what projects I take on, and being a freelancer means I can take on as much or as little work as I like. Though, to be honest, I always worry about not having enough work and usually end up taking on way too much! But also, there's a great community of people that you get to work with, and because the scope of projects is so varied, you end up making great contacts in a wide variety of fields.

Interviewer: Are there any downsides to the job?

Deanna: Well, it can be expensive to get started. You need to invest in some decent quality recording equipment. I'm lucky enough to have a home studio, otherwise I'd have to pay studio costs every day. Before I built that, I divided my time between working from home and working in the studio. You also need to be good at setting and sticking to a routine so you can not only get work done, but also plan for future work. It can all be a bit uncertain at times. And of course, working from home, you can feel a tad isolated. But when you manage to get behind the character you're voicing and express what they'd feel, it sort of makes it all worthwhile.

Interviewer: Fascinating, thanks for speaking to me today.

## Audio 2.05

Wanda: I have to say, British people are way too polite sometimes. The other day I accidentally bumped into someone at the train station and they turned round to me and said, 'Sorry!', even though I was to blame!

Stacey: Yeah, I think I get where you're coming from, Wanda. We do go a bit overboard with the whole 'manners' thing sometimes, don't we, Nigel?

Nigel: But surely it's good to be polite like that? Otherwise we'd just be walking around being rude to each other all the time. That's not a society I'd like to live in.

Wanda: Obviously it's important to be civil to one another. But I just think people take it too far here sometimes.

Stacey: Ha, it's clear you both have strong views here. I have to agree with Wanda, though. I remember once when I was waiting at a bus stop, and a guy came rushing past, looking like he had to get somewhere quickly. So I stood back out of his way and he walked into the lamp post. His first reaction was to say sorry, which he said to the lamp post!

Nigel: OK, Stacey, I take your point. And you make a good point. When it gets to that stage, I think we've taken things too far. But I do think it's important to be nice to each other.

Wanda: Fair enough. But I think there's a flaw in your argument. I think often that politeness gets confused with the idea of polite language. So, for example, if I'm in my car, and a car coming in the other direction has to wait for me to pass, I'll give them a wave. That's polite, and good manners. But if someone's in my way at the bottom of a staircase, I'll say, 'Excuse me.' But if they then ignore me, I'll say, 'Would you please excuse me!' sort of aggressively. My language has become more polite, but the intent is more aggressive, if you see what I mean.

Stacey: Yeah, that's a relevant point. Formal, polite language doesn't always mean 'polite'.

Wanda: I find it odd, too, that often people are really polite, but actually not very friendly. In America, strangers always talk to each other in the street. But, here in England, for example, if I try to strike up a conversation at a bus stop, I can feel the other person getting uncomfortable and trying to avoid engaging with me.

Stacey: Ah, but you're looking at things the wrong way round. I think us Brits do have a reputation for being cold, but when you do get to know us, you'll find we're generally very warm and caring.

Wanda: I guess so. I mean, you two are good friends to me!

## Audio 2.06

- 1 But surely it's good to be polite like that?
- 2 But surely that's the best way to behave?
- 3 But surely that's not a bad thing?
- 4 But surely you don't believe that?

## Audio 2.07 and 2.08

A: I think it's fair to say that people's personalities are influenced by their culture.

B: I think there's a flaw in your argument there. People's personalities are made up of lots of things, not just culture.

A: No, no, I'm not saying that at all. I'm just saying that it's one of the influences, not the only one.

B: Ah – fair enough. I see what you mean. But surely other things are much more important? The experiences you have, education, for example.

A: Yes, but I think culture has a bigger impact than many people realise. The language, the way family is regarded, these are all part of culture.

B: I think I get where you're coming from. I guess these are things which affect us at a young age and seem less important as we get older.

A: You make a good point. The less relevant something is to us as we get older, the less aware of it we become, I guess.

C: It's clear you both have strong views on this.

## Audio 2.09

Presenter: Traditional English food generally gets a bad rap round the world, with its beige colours and bland tastes. But in this week's episode, I'm travelling a bit further afield to sample some culinary delights from the UK's other nations. I'm going to be creating a three-course meal, with each course coming from one of the other nations which make up the UK: Wales, Scotland and Northern Ireland. First, I'm headed to Abergavenny in Wales for our starter, Welsh Rarebit.

So, I'm here in Abergavenny with local restaurant owner Dylan Williams, to try their modern take on a traditional Welsh dish, Welsh Rarebit. Dylan, can you tell us a bit about this dish?

Dylan: Yes, of course. So, originally this was called 'Welsh rabbit', but I can tell you now that rabbit has never been, and never will be an ingredient in this dish! What you have here is basically the world's most magnificent cheese on toast. It's common to use cheddar on the toast, but we're using a locally produced cheese called *Y Fenni*. Do you want to give it a shot?

Presenter: Go on then ... Oh, that is superb! It's like it's redefining what I knew to be simple cheese on toast!

Dylan: I'm glad you like it. There's a variation on this called 'Buck Rarebit', which is basically the same thing, but topped with a fried egg.

Presenter: Well that's delicious, I have to say. OK, so now it's off to Northern Ireland for our main course.

Now a lot of food here in Belfast is, of course, influenced by Ireland, and there's possibly nothing more Irish than a plate of champ. It's creamy mashed potato, mixed with leeks and kale. With me is Tina Godfrey, who owns a trendy food truck here in Belfast, serving up the unique dish which is our main course. I can tell you now, it's an assault on the senses ... so many intriguing smells in one dish! Tina, talk me through your Irish Champ.

Tina: Well, the key to getting it right is making the creamy mash, before we add the other vegetables. So, first we need to boil the potatoes thoroughly to make the mashing process easier. Then we serve it up on a plate to accompany meat or whatever.

Presenter: Well, I'm a vegetarian, so I'll just try it on its own. Oh wow, that's an enormous portion! OK, here goes ... magnificent! Oh, that really is exquisite. So creamy!

Tina: Ha, I'm glad you like it.

Presenter: Finally I'm here in Avonbridge in Scotland for the final course – dessert. I'm joined by Isla Bell, who is the current holder of the Clootie Dumpling World Championship. Isla, what's a Clootie Dumpling?

Isla: OK, as you can see it's a suet-based fruit pudding, a sort of fruitcake if you like. To the base, we add different types of spices and dried fruit.

Presenter: And where does it get its name from?

Isla: *Cloot* is Scots for 'cloth', and we bake it in a special cloth, which helps to fuse the flavours as it cooks.

Presenter: Mmm, it smells delicious. And I understand you're a champion baker, is that right?

Isla: Indeed! Every year the Clootie Dumpling World Championship takes place here in Avonbridge. I won last year. So, would you like to try my award-winning cake?

Presenter: I'd love to. Oh wow, that's delicious!

Isla: Thank you.

## UNIT 3

### Audio 3.01

- 1 The odds are that you'll be promoted.
- 2 Malia's bound to be late for the meeting.
- 3 It's guaranteed to succeed.
- 4 In all probability, we're not going to get funding.
- 5 I'm capable of completing it myself, thank you.

### Audio 3.02

So, in the future, three main trends are going to affect how people look for jobs and how employers hire candidates. The first of these is one that is already starting to take off: the use of Artificial Intelligence, or AI. This is already becoming more and more prevalent in the use of applicant tracking systems, chatbots and screening systems. For some positions, the number of applicants is so high that it's simply impractical for employers to devote the necessary time to read each application and give it the attention it deserves. For example, one company in the Northeast of England recently had over 14,000 applications when it expanded. So, companies ask potential candidates to complete a form online in order to filter out applicants who are highly unlikely to reach interview stage at the first hurdle, using carefully constructed algorithms which match the job requirements. In the future, there's a strong likelihood that this trend will go even further, meaning job seekers will have to become more comfortable communicating with – even talking to – machines. A benefit of this for companies is that they'll be able to spend more valuable and productive 'human time' face-to-face with potential employees.

The second major trend in the future of job searching is what I call the 'consumerisation' of job hunting. At the moment, some aspects of job searching are similar to internet shopping, with applicants using multiple platforms to look for jobs. This will undoubtedly continue in the future. Another aspect of this is that people looking for a job will increasingly look into the reputation of the company as an employer, reading several peer-written reviews before they decide to apply ... much as they would if they were an online customer looking to buy a product. Companies will need to rethink their branding so that they not only appeal to their customer base, but also to potential employees. This will also affect how job hunters search for jobs. Using the job title as a search term will, through the use of algorithms, throw up related jobs which require similar skillsets. So, for example, if you search for 'office administrator', results might also include something like 'hotel receptionist', which you may not have considered before. While beneficial for the person looking for a job, it's also beneficial for the company as it enables it to draw from a wider pool of potential employees.

The third major trend in the future of job searching relates to your online presence. Now, we all know that when you're looking for a job, it's important not to do anything which will leave a problematic digital footprint that might damage your online presence, but, in the future, you'll need to go further than this and build your own online brand. Companies are already starting to approach hiring in '3D' terms: that is, what you look like on paper, in person and online. So, you'll need to be constantly alert to this, even when you're not actively seeking employment. This might involve creating your own website, though the odds are that most people will use dedicated platforms to build their personal professional brand.

### Audio 3.03

- 1 morale
- 2 exacerbate
- 3 divisions
- 4 aggravate
- 5 boredom
- 6 alleviate
- 7 engender
- 8 distrust

### Audio 3.04

Interviewer: With me on the programme today is Lucy Bishop MP, the minister for industry. Welcome to the programme.

Lucy: Thank you.

Interviewer: Can I start by asking you about your new skills initiative? What will it mean for British industry?

Lucy: OK, so the problem many companies today are facing is two-fold: newly qualified workers are coming into the workplace at entry level with the necessary qualifications, but lacking the actual skills they need to do some jobs effectively. Secondly, not enough people from disadvantaged backgrounds are getting well-paid jobs.

Interviewer: So, in other words, they need to employ more people from the poorer sectors of society, even if they don't have the right skills?

Lucy: Not at all. What I said was that overall, newly qualified workers need to be better equipped with the skills they need for a job, and this needs to be across the board.

Interviewer: So, what you're basically saying is this needs to be dealt with in education.

Lucy: Mm-hmm. Absolutely, that's exactly what I mean.

Interviewer: Please, correct me if I'm wrong, but doesn't that just involve throwing money at schools? Will that really solve the issue?

Lucy: No, you've got it all wrong. Let me rephrase that. The aim of the new skills initiative is for industry leaders to work more closely with the Department of Education in order to have an influence on how they shape the curriculum.

Interviewer: Am I right in thinking that this means that there will be more of a focus in schools on business and economics?

Lucy: That's not what I mean. OK, I'll put it another way. We need to equip students with the necessary skills they need in most jobs. Things like critical thinking, communication skills, creativity. These are important skills in all jobs, and they fit into all school subjects. My point is these need to be implemented in all schools across the country, not just the leading academies and so on. And if we're successful at the next election, that is exactly what we intend to do.

Interviewer: OK. That's all we have time for, I'm afraid. Lucy Bishop MP, thank you.

Lucy: Thank you.

### Audio 3.05

- 1 So, what you're basically saying is that we need more investment.
- 2 But isn't that the opposite of what you said before?
- 3 Am I right in thinking you need this to work?
- 4 What I said was it's important for everyone.

### Audio 3.06 and 3.07

A: I was really impressed with Lucy Bishop's interview. Her skills initiative sounds like a great idea.

B: So, in other words, you think it will solve all the problems in industry?

A: Ha no, not at all. What said was I think it's definitely going to be a force for good, especially in helping to tackle inequalities.

B: Am I right in thinking inequality is simply caused by people not having the right skills?

A: No, you've got it all wrong. But it's a still a major contributory factor.

B: Let me rephrase that. Surely other things are more important. Like good quality housing.

A: OK, let me put it another way. This new initiative is important, but it's one of many important factors.

B: Absolutely. That's exactly what I mean.



## Audio 3.09

Eliana: I've been thinking about applying for this internship being offered at a company near where I live. Do you think it's a good idea?

Harry: I think it's an excellent idea. You know I did a summer internship at a bank when I was at university, don't you?

Eliana: Did you? What was it like?

Harry: It was a great way to get experience, as long as it's in the field of work you later want to work in. I would just say, look into the company a bit first, though. You want to do it at a company which prioritises staff development over profit, otherwise you're just going to end up being someone who gets the coffees, cleans up after others, that sort of thing.

Eliana: Right, that makes sense. So, what exactly did your work there involve?

Harry: So, the first day I started, I had to sign an NDA, because obviously the bank deals with a lot of sensitive and personal information about their clients.

Eliana: An NDA? What's that?

Harry: A Non-Disclosure Agreement. It's basically a document where you say you won't reveal any information about the bank or its customers.

Eliana: Got you.

Harry: Then I was placed with someone to shadow – a different person each week. I'd tag along with them while they were working, making notes, sometimes doing short tasks they set me. It was a great way to learn first-hand what the job entails in practical terms. And the person I was shadowing seemed to like it, too. They'd often bounce ideas off me while working – I enjoyed that as it made me feel useful and respected, like a proper employee.

Eliana: That does sound useful, yeah.

Harry: I also had a supervisor, a bit like a sort of line manager. We'd meet up at the end of each week and review what I'd learnt that week. I could ask questions about anything I wasn't sure of, and she'd ask me questions about what I might do differently. She also asked me how I could use what I'd learnt that week in the following week. That was a great way of reviewing and learning everything.

Eliana: I think I'm going to go for it, then. It sounds really useful. Any advice for a successful internship?

Harry: Let me think ... Well, I guess the first thing to keep in mind is to dress and act professionally at all times. Don't fall into the trap of thinking that you're not a real employee. You essentially are, and you're doing real work.

Eliana: Yes, of course.

Harry: Also, don't take on more work than you can handle. When I first started, I didn't want to seem 'difficult' so I took on all the tasks I was given and it nearly burnt me out! Don't be afraid to say 'no' sometimes.

Eliana: OK.

Harry: And don't be afraid to make mistakes. Remember that it's all new for you at first, so you're bound to get some things wrong. Everyone makes mistakes sometimes. The point is to try and learn from them. That's the real learning process.

Eliana: Thanks, Harry. You've definitely persuaded me!

Caleb: Yes, that's right. We always get requests from donors asking to see how their donations are spent. With this in mind, we always try to post success stories on our website and social media. But then, one day a while back, I thought to myself, why not go one step further? I have a background in computer science – I worked in IT before I joined the charity – so I decided to make an app which enables users to track in real time where their money's being spent.

Presenter: Wow! So how does that work?

Caleb: It's actually very simple. When someone makes a donation, that money is assigned a tracking number as it goes into our account. Whenever money is withdrawn or spent, the tracking number follows it, and the user gets a notification on their app, showing how much has been spent and exactly what on. It's great because it makes for more transparency within our organisation. This then has a knock-on effect on how people perceive us. They become more appreciative of our work and they're encouraged to donate more. So far, the app's been downloaded nearly a thousand times, so it's popular, too.

Presenter: That sounds amazing, thank you Caleb! Next, we turn to Megan Lamb, founder of ImpactVest, which has been described as 'the human face of investment'. Megan, tell us about your organisation.

Megan: Yeah, so we've been around for a while now. In fact by early next year, we'll have been running for ten years. What we aim to do is match people in third-world countries with people in this country who want to invest ethically and in a way which has a direct impact on people's personal lives in those places. And there are a whole range of business types waiting for investment, from comedians and musicians working in the entertainment industry to small shop owners.

Presenter: So how does it work, exactly?

Megan: Let's say you have someone in South America who owns a small hairdressers. Business is going well and they want to expand to a bigger place and hire more staff, but they don't have the funds to do it. They post on our website, answering questions about their business plan. Investors can browse these posts on our site, pick one they like the look of, and then invest part or the whole of the sum required. Once they've invested, they get regular updates on how the money's being spent and what their returns are. It's sort of venture capitalism, I guess, but on a smaller, more human scale.

Presenter: It sounds wonderful! And I guess it works well, since you've been running it for so long?

Megan: It's been incredibly successful, yes. It's great for the people who need the investment capital and great for people to see the good that their money is doing in real, practical terms.

## Audio 4.04

On the whole, most respondents tended to agree with some form of compulsory community service for 16-year-olds. Having said that, many people expressed a concern that this shouldn't go too far. To cite one example, one respondent stated that this should by no means include military service. Generally speaking, though, most people thought community service was a good idea in principle and some element of it should be included as part of educational life. Their interest presumably reflected the fact that they feel young people should do more to help strengthen local communities while learning important lessons about life. Our impression was simply that this idea is perceived as a positive thing.

The consensus seems to be that young people should be made to do things like run errands for elderly residents or tend community gardens. One might speculate that this could be during school hours, and form part of their means to gain a general secondary education certificate. The overall picture was one of approval, but with some key reservations, as mentioned earlier.

## Audio 4.05

- 1 Having said that, many people expressed a concern that this shouldn't go too far.
- 2 To cite one example, a respondent stated that this should by no means include military service.
- 3 Generally speaking though, most people thought community service was a good idea.

## UNIT 4

### Audio 4.01

- 1 We need to think about how to raise funding.
- 2 Who's going to back our project?
- 3 I've always wanted to pursue my ambition.
- 4 Wow, they're really pushing the limits!
- 5 It's interesting, but I don't see how it serves science.
- 6 I just wanted to satisfy my curiosity, really.

### Audio 4.02

- 1 Can you help me spread the word about our organisation?
- 2 Some mornings I just don't feel like I can face the day.
- 3 Some people in society struggle to make ends meet.
- 4 Why not give them a helping hand?

### Audio 4.03

Presenter: Some of the biggest challenges modern charities face, especially in these uncertain times, include that of how to raise funding and spread the word about what they're trying to do. I'm joined today by two enterprising people who work for charities, to share their innovative ideas. First up is Caleb Ward, who works for the charity ScotKids, which helps disadvantaged children in Scotland. Caleb, you've created an app, is that right?

## Audio 4.06 and 4.07

When asked if they would make use of young volunteers, the overall picture was one of enthusiasm. To cite one example, an elderly respondent stated that she would welcome help collecting her medication from the chemist. Another illustration of this was a respondent who said he would like to see young people out picking up litter during school hours. Their interest presumably reflected the fact that not only would they appreciate the help, but it would be useful for the young people themselves. One might speculate that they believed young people would learn the value of community relationships. The consensus seems to be that this idea would be good for everyone.

## Audio 4.08

I'm near the town of San Felipe, on the Baja California peninsula in Mexico. We're hoping to see the world's rarest animal, the *Phocoena sinus*, or what's locally called the vaquita, an affectionate name meaning 'little cow'. It is, of course, nothing like a cow, as this cute little mammal is a porpoise which closely resembles a dolphin, with a large dark ring around its eyes and a dark grey hue over its top surface. Females grow up to 150 cm long, whereas their male counterparts grow to around 140 cm long. This makes it the smallest of all cetaceans, a group which includes whales, dolphins and other porpoises.

The vaquita roams the very top end of the Gulf of California, and loves the warm, shallow waters with its abundance of smaller fish, crustaceans and squid. An unfortunate disadvantage of this lifestyle, however, is that living so close to the shoreline makes it susceptible to pollution from land run-off. It will swim away quickly, though, if disturbed, so we're playing a bit of a waiting game as quietly as possible. However, the main culprit for its decline is the illegal fishing industry, as the vaquita is often caught up and drowned in gillnets, huge vertical nets which sort of sweep up everything they encounter.

Vaquita numbers have fallen drastically in recent years, and sadly it's now on the brink of extinction. Having only been discovered in 1958, by 1997 there were an estimated 567 left in this bay. By 2007, this number had fallen to around 150. Eleven years later, there were only 19, and today there are believed to be fewer than ten in the wild. They truly are set to disappear, which is heart-breaking.

Attempts to breed them in captivity have failed miserably. In 2017 one captured female was so traumatised that she died. So it ended up doing more harm than good. Alas, as the sun begins to set over these shallow waters, we haven't been able to see any vaquita today. But tomorrow brings a new dawn and a fresh opportunity for us to get a glimpse. Let's just hope there are fresh opportunities for this beautiful, but dwindling population in the future, too.

## UNIT 5

### Audio 5.01

- 1 What I hate most is when people lie to me.
- 2 Under no circumstances should you attempt to lift this without help.
- 3 It felt like the longest ever, that meeting.
- 4 That customer you were talking to, what did she want?
- 5 All I needed was a bit more time.
- 6 When I'm going to have time to finish this, I have no idea.

### Audio 5.02

- 1 Having lost the game, the team walked off the pitch miserably.
- 2 Being an experienced salesperson, Talita knew how to win customers round.
- 3 Produced by Paul Simmons, the film was a roaring success.
- 4 Having shut my computer down, I remembered that I needed some important files from it.

### Audio 5.03 and 5.04

- Man: They took everything, my life savings. I feel so stupid for falling for it and don't know if I'll ever get any of it back.
- Presenter: Every year, innocent people in the UK have stories to tell about how they have fallen prey to scammers, a crime which costs the country millions. And their tactics are becoming ever more duplicitous as they distort information to achieve their goal. So what are the types of scams they're using, and how can we protect ourselves? With me today is Dorian Price, founder of moneysafe.com, which helps people avoid the worst of these scams. Welcome, Dorian.
- Dorian: Thank you. Well, maybe I can start by telling your listeners about some of the most common scams out there at the moment.
- Presenter: Yes, please.

Dorian: So one of the most common is what are called authorised push payments, or APP for short, when fraudsters get you to move your money. What happens is, contacting you by phone, they claim to be from your bank, saying that you've been a victim of fraud and your account details have been compromised. They then ask you to urgently move your money to another account to keep it safe, when, in fact, ...

Presenter: It's not a safe account.

Dorian: Exactly. You're basically just paying it directly to them. A lot of people have experienced this type of scam happening when they're about to make a large payment, say, for example, a deposit for a house or a new car, something like that. Having intercepted your payment details, they're able to redirect the money to their account via a phone call or a false website.

Man: I was in the process of buying a new car when they called. It all seemed so legit, so real. Before I knew it, they'd cleared out my account.

Presenter: Ouch. So what can people do to avoid this?

Dorian: Well, for a start, the law here changed recently and banks now have to provide what's called a Confirmation of Payment service. This means whenever you make a bank transfer, they check the name of the payee and that it's a real account. But you shouldn't rely on banks and other organisations to protect you. If you get a phone call and you feel uneasy or even have the slightest inkling that it's not legit, it's important that you phone the people who supposedly called you straight away, whether it's the bank or property developer or whoever, and verify the call you've just received was actually from them. Avoid contacting them by email as these can easily be intercepted.

Presenter: Sage advice there.

Dorian: So, another common scam we hear about is what's called synthetic identity fraud. Looking to obtain a loan or other funds under false pretences, scammers will create an entirely fictional identity, made up from a mix of credentials from different real people, with some embellished details. So, for example, they might use your email address and a made-up name. This can come back to bite you as your address will then be associated with bad credit.

Woman: I didn't find out until it was too late. I went to take out a new contract from an internet provider and got refused. It turns out, when I requested my credit report, there were several black marks against my name. I'm at a complete loss as to how they managed it.

Presenter: So what can people do?

Dorian: The main thing is to use strong passwords. Most browsers will invent very strong passwords for you, and remember them. And don't use the same password for everything. Also, make use of two-step authentication where possible when you log in.

Presenter: That's where you get an additional, temporary password sent to your phone, right?

Dorian: Yep, that's the one.

Presenter: Any other advice to stay safe from scams?

Dorian: Yes. Check your credit report every month for any unusual signs. And when doing anything financial online, always check the URLs carefully. Often sites which mimic others look very similar, but will have one or two minor differences. And, finally, the first time you buy from a website, do a search for reviews of the site. Let's say a travel site is offering a really good deal on flights. Before you click 'buy now', check how they've dealt with customers in the past. You may well just see a ream of comments saying 'avoid at all costs!'

Presenter: Dorian Price, thank you.

### Audio 5.05 and 5.06

Thanks for coming today, and showing an interest in Better Presentations Ltd. To be perfectly honest, you couldn't do better than taking one of our courses on presenting. Just consider for a moment the benefits of being able to bring people round to your way of thinking. You'll give a great presentation and people will come up to you at the end and say things like, 'That was awesome!' and you'll feel like a cat that's just got a big old plate of cream. After doing one of our presenting courses, there'll be no last-minute panic before you get up on stage, no cold sweats the night before, no fear of forgetting what you're going to say. Not only will you be able to present more calmly, you'll also be more likely to sell your idea. So what are you waiting for? Nothing, that's what! And when it's time to give your next presentation, you'll be cool, calm and collected.

## Audio 5.07

- 1 The software is robust, reliable and rapid.
- 2 Our product is cool, creative and captivating.
- 3 The walk is barefoot, bewildering and beautiful.
- 4 The film is magnificent, mysterious and magical.

## Audio 5.08

Presenter: Today I'd like to tell you about virtual reality games. Perhaps you've played them with the kids, or with friends. But just consider for a moment the benefits they could bring to the workplace. Not only would VR games be a good way to let off steam, but they could also help build strong bonds between members of your team. If it were up to me, and I ran a company, I would definitely give them a try. VR games can be seen as a huge opportunity and a huge breakthrough when it comes to the team-building exercises you can do without anyone needing to leave the office. So come on, what have you been waiting for? VR is a way to get your staff doing something cool, collaborative and creative.

## Audio 5.09

Cora: When I grew up in California, my parents weren't really around much. They struggled with their own issues career-wise and often didn't have time for me. I was constantly passed around to different family members and had this deep sense of being a burden to them. That was until I met my friend Tamra, and she took me to her house for dinner one day and I met her mom. She was just this big, warm, friendly woman who took an instant shine to me, I think. She always had an open house for me and made me feel loved. She knew about my home situation – or lack of it – and always cooked me meals, even bought me clothes and presents on my birthday. She also took me on vacation with her family a few times. It was just awesome. As I grew up, I started to realise more and more how kind she really was. Nothing ever seemed to upset or faze her. She could handle herself well in any situation, no matter how bad, and, more than anything, she always put me and Tamra first. She's definitely been the biggest role model to me in my life, and I hope when I have children I go down the same path as her, in the way she treated us.

Ed: I think my biggest role model career-wise was an ex-boss of mine. When I first came to work at that company, we clicked straight away. I think she saw something in me that I didn't see in myself. She not only supported me, but also pushed me to do things I didn't think I could do. Like, one time there was an opportunity for one of our teams to speak at a national conference. Being the youngest, least experienced member of the team, I didn't for one minute think it was something I could – or should – do. You can imagine my shock, then, when she came and asked me to do it. My first reaction was just to say, 'Look, I don't think I have enough experience', but she insisted that I was the best person for the job. Over the coming weeks, we had regular meetings where I'd run my ideas past her and she'd offer feedback, so that, in the end, I felt confident in giving the talk. It went well and I felt really proud of myself. I'd achieved something I didn't think was possible. Years later, we work at different places, but we're still in touch and she helps me out sometimes when I need ideas or have to solve problems at work. I think of her as kind of like my mentor. It's great to have that support when I need it.

## UNIT 6

### Audio 6.01

- 1 He thinks he's going to have an easy day, but it's actually the worst of his career.
- 2 When he arrives at the museum, the squid is nowhere to be seen.
- 3 He thinks she loves him, but actually she's in love with another.
- 4 After all the twists and turns in the story, we find out it was Edmonson all along.

### Audio 6.02

- 1 Some people love their work, and some people hate it.
- 2 Some days he's quite unwell and others he's remarkably healthy.
- 3 Last week was absolutely hectic, but this week it's relatively quiet.
- 4 The meaning of songs can be quite complex or perfectly clear.

## Audio 6.03 and 6.04

Presenter: I'm lucky enough to be joined on today's show by Kyle Luma and Luke Allen, two members of Red Shift, the popular jazz fusion band with their rich sound emboldened by their brilliant lead vocalist, Katy Dumas, and drummer Steffi Boateng – one of the best in the business in my opinion. Guys, you've obviously had a lot of success recently, and I have to say your music is so emotionally charged that it sometimes reduces me to tears! Kyle, what advice would you have for any new bands out there? What can they do to make it?

Kyle: I think the simple answer is you need to get lucky! It's an incredibly difficult business to break into, so you need an opportunity to get yourself heard by as many people as possible.

Presenter: Of course, yes. But it's more than just luck, though, isn't it? I mean, you need to have some substance to what you create. Do you agree, Luke?

Luke: Yeah, Kyle's right, though, you do need luck. With any type of success you've got to have something that's worth sharing, something people can relate to. You need to take a good look at where music is today and get a feel for the direction it's heading in. So, we all met at college, and we soon discovered we had a mutual love for the type of punchy, rousing sound that we play. I could already play the saxophone and so we got the idea of putting a band together.

Presenter: And how did that happen? Kyle?

Kyle: I think that brings us on to another point. The really crucial, key thing that makes up a band is its members. I realise that sounds obvious, but it's not just about how well people in your band can play, it's about how well you play together. That's the thing about music: it's more than the sum of its parts. When good musicians get together and they're a good fit, what they produce is poignant and beautiful.

Luke: And not just in the music. It's important to get on socially, too. If you don't all click, it will show in the music. Luckily, we all get on really well in the band, and I think that's really a key part of our success. When we get together to rehearse, it doesn't feel like work. We all just really have a lot of fun.

Presenter: So, how did you create your unique sound?

Luke: When we first started we just played covers of songs we all really like and can relate to. I think that's an important first step in a new band. You need the real sense of direction that brings. And more than that, it gives you a real feel for playing the type of music you eventually want to get to. Nowadays, we even play the odd cover as a warm up, or just for fun. But, these days, the song writing mainly comes from Kyle. The man's a genius!

Kyle: I don't know about that. But it's true that I do most of the writing. Occasionally, we'll just be together in the studio and jamming together and an idea will be born out of that. But most of the time I get an idea when I'm at home, just mucking about on a keyboard or something, and develop words and a melody out of that. I'll bring it to the next band practice and then other people will add little riffs here and there, and, then, before we know it, we end up with a new hit.

Presenter: Kyle and Luke, really great to talk with you. And congratulations on your latest album.

### Audio 6.05

A while back I spent a few years living in Rio de Janeiro in Brazil, teaching English. I'd not been there very long when some friends I had in another city invited me over to visit them for the weekend. They were like, 'It's easy, you can get a cheap flight over on Friday night after work, then fly back Sunday evening.' Being new to the country, I wasn't that sure about travelling to somewhere even newer, you know what I mean? But I thought to myself, yeah, why not? And booked myself a return flight.

So, on the Friday afternoon, I left work with a pre-packed bag and headed to the bus stop to get a bus to the airport. Funny, I hadn't really thought about this part of the journey, as I was more concerned about the flight and getting to my friends. I suddenly realised I didn't have a clue which bus to get. Buses in Rio are great, there are so many of them you can get pretty much anywhere quite easily, but that also makes them a bit confusing when you're new to the city. So, I stopped someone on the street with my very basic Portuguese and I was like, 'Um ... aeroporto? Bus?' And they told me to get the number 40 and

where to catch it from. When I got to the bus stop, up pulled a number 40. My luck was in ... or so I thought.

Rio's a beautiful city, but I didn't want to get lost in it. The bus wound its way through the busy streets for a while, but then it headed into some remote area of the city I didn't recognise at all. There wasn't anything like an airport in sight. It was one of those moments when you realise you've made a mistake and that bad feeling sinks in. We pulled into what looked like a bus station, so I thought, great, I can get off here and change to the right bus.

So, I got off and the bus drove away. I was left in this sort of eerily quiet bus station, feeling totally lost! That was when this friendly stranger came rushing up to me and he was like, where are you trying to go?' in English. I said the airport and that's when he said, 'That bus there! Quick!' I looked up and saw the bus that was just about leave. It was a number 14.

## Audio 6.06

- 1 I always like to be active on holiday – climbing, cycling, running, stuff like that.
- 2 She turned round and she was like, 'Why don't we rent a car?'
- 3 It was sort of smooth and chocolatey.

## Audio 6.07

A few years ago, I was on holiday with a friend in Turkey and one day he suggested we hire a car and see a bit of the countryside and mountains, stuff like that. I wasn't sure at first, but then he was like, 'Come on, it'll be an adventure.' So, we went into town and found this little car rental place. We told them where we wanted to go and the guy working there suggested we hire this sort of mini jeep thing. We agreed.

It wasn't long before we were racing along beautiful rugged country roads, and it really was truly beautiful, you know what I mean? Gradually the road started to twist and turn, and climb up a hill. We got to this one corner and started to really climb the hill, but it just got steeper and steeper, and the car got slower and slower, until it came to a stop. It was one of those moments when you start to panic, and, as I felt the car engine grind, I was like, 'Do you know what? I think you need to get out, sorry!' So, my friend hopped out and I was able to get the car under control and move it. After that, we turned around and went back. That was enough adventure!

## Audio 6.08

Presenter: Welcome to *All About Design*. I'm joined on the podcast today by Professor Mandy Baker, professor of design at Manningford University. Professor Baker, welcome to the show.

Mandy: Thanks for inviting me. And call me Mandy, please.

Presenter: Thank you. So, Mandy, what can you tell us about the future of design?

Mandy: Well, it seems pretty clear to me that the biggest development in design in the future – and it's happening already – is the use of Artificial Intelligence, or AI. This is going to make more people become designers alongside their usual job, and traditional designers by profession won't hold the monopoly on skills.

Presenter: And how will that work?

Mandy: Well, to understand the role of a designer, you first have to look at their core skill set. It includes empathy, problem-framing, creativity in problem-solving, negotiation and persuasion.

Presenter: That sounds a bit like the role of a good manager.

Mandy: Exactly! And so, more and more, I think we're going to see managers take on design roles as the software becomes available to help them do so.

Presenter: So, does that mean us designers are going to be out of a job?

Mandy: In fact, it's going to create more work for you, but in a different way!

Presenter: How so?

Mandy: So, the AI software that exists now is able to harness clever algorithms which can churn out hundreds of variations on a design in an instant. It's used in video games, which are able to create entire vast universes while you play them.

Presenter: I see. I've seen some games like that, where you explore space, for example.

Mandy: Yes, that's it. So, in future, the role of a designer will be to set that up, if you like. They'll set the goals, parameters and constraints, then review and fine-tune what the AI supplies them with.

Presenter: Fascinating. So rather than creating design, it's more like they'll be there to curate it?

Mandy: Exactly. And because designers will be able to explore huge numbers of alternatives in a fraction of the time it takes them today, they'll be able to massively upscale their productivity.

Presenter: Wow, I see. That's actually quite exciting.

Mandy: That's right, so don't worry, your job's safe!

Presenter: Phew!

## UNIT 7

### Audio 7.01

- 1 I don't want to sit on the fence.
- 2 It's time to stop umming and ahing.
- 3 You need to dig your heels in.
- 4 It's easy to just take the path of least resistance.
- 5 I'm in a bit of a quandary over this.
- 6 Ooh, we're really spoilt for choice!

### Audio 7.02

- 1 Don't just skip to the end!
- 2 No need to obsess about it.
- 3 Do you give in?
- 4 This will help protect you against illness.
- 5 We need to set aside some time to talk.
- 6 I'm going to comment on this article.

### Audio 7.03 and 7.04

Presenter: With me today on the programme is Professor Gwen King, professor of neurology at Northern University. Professor King, one of the things we've been talking about on the show this week is people's changing reading habits. Recent studies have shown that many people now prefer listening to audiobooks rather than reading books, whether that's online or print copies. At the same time, people often feel a little embarrassed by this, as they feel like they're 'cheating'. Are they right to feel like this?

Gwen: Well, that's a common misconception. The truth is, both reading the printed word and listening to audiobooks are both beneficial to the brain, but in slightly different ways.

Presenter: How so?

Gwen: So, when you read, a number of parts of your brain are involved. Reading involves cognitive processing, attention, reasoning, language comprehension, memory, visual processing and motor control of your eyes. So, poring over text, even if it's not particularly heavy-going, is a good, if you like, 'work out' for different parts of your brain. In fact, some studies have even shown that regular reading can increase your lifespan.

Presenter: That's fascinating. So, what about listening to stories?

Gwen: Well, listening has exactly the same benefits, except for, obviously, visual processing and motor control of your eyes.

Presenter: The visual skills.

Gwen: Precisely. And both reading and listening to stories benefit your brain in terms of making sense of the plot of the story. But we use different parts of our brain when we process speech to those for written words. However, listening to stories comes with its own benefits. When we listen to a performance, we can feel the emotions of the characters instead of having to imagine them, so it can help us develop empathy.

Presenter: I guess you can multitask, too. I often listen to audiobooks while I'm driving or pottering around in the garden, something like that.

Gwen: Indeed, but that's where books also have an advantage.

Presenter: In what way?

Gwen: Well, books are better at holding our attention, and paying attention is another skill we use when reading. Also, if you do get distracted, it's easier to get back to the place where you left it.

Presenter: Of course. I sometimes find my mind wandering to other things I'm doing when I listen to an audiobook, and it can be tricky getting back to the exact spot. Or the doorbell goes and I forget to pause it or something. When I'm reading, I might find I've just read a paragraph and not really taken it in, but then it's easy to go back and find my place.

Gwen: Yes, and, also when you're reading, turning each page gives your eyes a tiny sort of break, which allows your brain to process what you've just read. But, either way,



the most important skills involved in both reading and listening to books are the ones to do with processing content, and they're the highest-level skills. This, in effect, means that both reading and listening to books are good for your brain.

Presenter: I can just imagine the sighs of relief from our listeners at hearing that! Professor King, thank you.

## Audio 7.05 and 7.06

A: My sister's coming to stay this weekend, with her kids. I was thinking of taking them to the zoo. What do you reckon?

B: Well, maybe it's just me, but I'm not really a fan of zoos. I think they're a bit cruel if I'm honest.

A: Really? Well, I would say the opposite. I mean, I'm no expert, but I think they do a lot to raise awareness about conservation and the plight of endangered species.

B: Yeah, there is that I suppose. There are some things that I agree with about what they do, but I just think that they're an out-dated concept. And not all of the animals are endangered, are they?

A: True, but what about the research they do into animals at zoos? I'm guessing it would be a big loss to science if we got rid of them.

B: Yeah, but I think it's much better to observe animals in their natural environment.

A: Of course, but in the wild some animals are vulnerable to poaching, forcing them to the brink of extinction.

B: Obviously, you've got to have some controls, but I think building zoos is going too far. If you watch animals in the wild, on something like a safari, then you see them behave more naturally.

A: I get you. And the idea has a lot going for it, but I don't think we'll have time to travel there in a weekend!

B: Ha! No, of course not!

## Audio 7.07 and 7.08

A: I think the government needs to be building more houses. House prices have gone through the roof!

B: Well, maybe it's just me, but I'm not sure that's the solution. We've destroyed enough of the natural environment already.

A: So what is the solution?

B: I'm no expert, but there must be some sort of economic measure they can take.

A: I mean, obviously you can't just build houses anywhere, but the fact is that there aren't enough houses for everyone.

B: I just think that destroying natural habitats to make way for housing is a worrying problem.

A: Hmm, perhaps we need to start reducing our living space, so more flats and fewer houses.

B: Hmm, the idea has a lot going for it, but it's still going to mean we encroach further on habitats.

A: Well, I would say at least it's a partial solution.

B: There are some things I agree with in relation to housing, but we urgently need to protect the environment.

A: Absolutely.

## Audio 7.09

Good morning everyone, I trust you all had a good weekend. Today we're going to start by taking a look at consumer choice theory. The basic foundation for this theory is that consumers buy things in order to achieve the most satisfaction possible. Now, there are three assumptions to this, which you can see on this slide. The first of these is what's called utility maximisation. This means that customers make calculated choices based on what they perceive will make them happiest. This might mean buying a more expensive version of something because they feel the quality is better, or perhaps the cheapest because spending less will make them happier. The second principle is that of non-satiation. This assumes that no matter what consumers opt for, they'll never be totally satisfied. So, taken with the first principle, consumers aim to be as happy as possible, but they'll never be fully satisfied with what they purchase. The third assumption behind the theory is known as decreasing marginal utility. This states that the amount of satisfaction you gain from a purchase decreases gradually over time.

This theory is useful for companies, especially during times of boom or bust, as it allows them to calculate the relationship between what prices to set and the state of the economy at any given time, which as you all know, is termed 'the demand curve'.

However, in recent years consumer choice theory has come in for a lot criticism, for a number of reasons. The primary assumption, utility maximisation, makes the mistake of assuming that consumers always act rationally. But they don't. An example of this is impulse buying, which is something most retailers try to take advantage of. Perhaps people might be in a hurry and not have time to make the best choice. Or they might simply be feeling overwhelmed at the amount of choice

available, so they just pick the first or nearest product. Perhaps a certain product makes a consumer think of a happier time, or they're feeling down and want to buy something to cheer themselves up. Or perhaps the item that a consumer really wants to buy isn't available so, rather than skip the purchase – if it's a small one – they might look for a quick substitute. The point is, consumer choice theory is now regarded as too simplistic. In effect, rather than looking at how consumers behave, it portrays a somewhat idealistic view of how customers *should* behave. And with that, we're going to move on to the next topic: behavioural economics.

## UNIT 8

### Audio 8.01

- 1 Nobody knows for certain what the long-term effects will be.
- 2 You might need to step outside your comfort zone.
- 3 Do you think you're in good shape?
- 4 She has a rare gift for remembering people's faces.

### Audio 8.02

- 1 They'll have received the package by now.
- 2 They come in and leave mud all over the carpet!
- 3 You'll have to show me how to use it.
- 4 We'll need more time.

### Audio 8.03 and 8.04

- Presenter: With me on the podcast today is Declan Howard, a professor of psychology. We're going to be discussing the rare condition known as mirror-touch synaesthesia. So, what is it exactly, Declan?
- Declan: Well, as you probably know, synaesthesia involves the mixing of two or more senses, that aren't usually connected, so people with synaesthesia might see sounds as colour, or even taste sounds.
- Presenter: Right.
- Declan: With mirror-touch synaesthesia, people feel sensations that other people feel. So, for example, if they see someone stub their toe, they'll feel that pain.
- Presenter: Oh, that sounds quite distressing.
- Declan: Yes, it can be, for obvious reasons. But it's not just unpleasant sensations. One person I spoke to said that whenever she saw someone else being hugged, she felt like she was getting a hug, too.
- Presenter: So, it's a bit like empathy?
- Declan: Um, yes, a bit, except it sort of goes further than that. These are real sensations, so if you were to, say, see someone grasp another person's arm, you'd actually feel like your arm was being grasped, too.
- Presenter: We know it's a rare condition, but just how rare?
- Declan: According to several studies carried out here and in the US, it's estimated that it affects between 1.6% and 2.5% of the population.
- Presenter: You mention studies into the condition. How are they carried out?
- Declan: Well, different studies take different forms. In one of them, people are touched on different cheeks while they watch an assistant being touched on their cheeks. In what's known as a congruent study, the participants are touched on the same cheeks as the assistant that they're looking at. In an incongruent study, participants are touched on different cheeks to that of the assistant, and asked to report back which cheek they feel being touched. If it's a different one to where they were actually physically touched, then it's likely they have the condition.
- Presenter: And is there any treatment available for sufferers of the condition?
- Declan: Treatment mainly involves therapy, and might include things like imagining there's an invisible wall separating the synaesthete from the person they're looking at. In some cases, prescription medicines normally used to treat anxiety and depression can be effective. But that's all assuming the person wants to be treated.
- Presenter: Why might they not want to be treated? It all sounds quite overwhelming to me!
- Declan: Well that brings me back to a word you mentioned earlier – empathy. It mostly occurs in people who have – as you'd imagine – higher levels of empathy towards others, and many see that as a good thing.
- Presenter: And is it a condition people are born with?

Declan: It can be, but it can also be acquired. It's a bit more common in people who have had a limb removed. Quite a few amputees complain of feeling pain in missing limbs, when they see other people experiencing pain in that limb.

Presenter: Fascinating! Thanks, Declan. Join us again next week and don't forget to subscribe!

## Audio 8.05

Presenter: It's recently been reported that doctors have been prescribing gardening or even just spending time in nature to help with anxiety and depression. Well on today's programme I'm joined by TV gardening personality Gerald Butler to discuss exactly that. Welcome, Gerald. So, is gardening really helpful?

Gerald: Absolutely. It's just beneficial in so many ways. You've only got to look at the fact that it's been really successful so far for so many people, not just in alleviating the symptoms of stress and anxiety.

Presenter: In what ways, specifically?

Gerald: I think a big plus for me is that it's taught me over the years to become a more patient person. You do everything you can for young plants and they don't seem to grow much at first, and then you realise it's not that you haven't done enough for them, it's just that you have to simply leave them and wait. Nature is an incredibly powerful force that affects everyone, and sometimes you just have to wait for it to do its magic. That's what I get out of it, anyway.

Presenter: Well yes, and a successful career, of course!

Gerald: Yes, of course! Ah, well, it's not about that for a lot of people, it's about what goes through your mind when you're nurturing – tending to – your plants. And studies show that as well as providing the ideal conditions for you to unwind, gardening can also kick-start your brain and help you focus on things. I get some of my best ideas when gardening. The point is that you're spending time with living things. You care for them, protect them. It really is a labour of love.

Presenter: And then you get to reap the rewards come harvest time.

Gerald: Absolutely, you really feel like you've accomplished something. And another real positive about that is the things you've grown yourself always taste better. Whether they actually do or whether it's just a psychological effect isn't really important, but food always tastes better when you know you've grown it yourself. And looking at all the benefits, of course doctors are prescribing it to help people's mental well-being.

Presenter: Well, you've convinced me. Time to don my gardening gloves, I think!

## Audio 8.06

- 1 It's not that gardening is difficult, it's just that many people don't have the time.
- 2 The point isn't to produce lots of vegetables, the point is to spend time outside.
- 3 It's not about growing the best food, it's about caring for the plants.

## Audio 8.07 and 8.08

A: What do you do to maintain your well-being?

B: Crafting. I really like making things, especially 'upcycling' old things for a different purpose.

A: And what things have you made?

B: Ha, not much so far! But it's not about completing things for me. The point is that it's something to focus on, and that helps reduce anxiety and alleviate the symptoms of stress. That's what I get out of it, anyway.

A: Nice to have something to help focus your mind.

B: Exactly. And it's just beneficial in so many ways. As well as helping me unwind, another real positive about upcycling is that it's good for the environment.

A: Because you're repurposing things which would otherwise go to landfill, right?

B: Exactly. You've only got to look at my latest project, where I turned an old car tyre into a seat. That's one less tyre they had to get rid of.

A: Fantastic!

## Audio 8.09

Presenter: With me today is Sara Lin, an expert in psychology. She's just written a book on psychological illusions and effects. Sara, your book makes for very interesting reading, I must say.

Sara: Thank you.

Presenter: One idea that kept cropping up in the book is that of the Pratfall Effect. Can you tell us a bit about that?

Sara: Sure. So, the basic principle is that highly competent or successful people – or at least those who we view as such – become more likeable when they make a mistake, or 'pratfall'.

Presenter: I see. So, for example, if a famous actor slips up on the red carpet when arriving at an awards ceremony, we like them more, feel empathy for them?

Sara: Yes, that's a good example. And you feel it more when it's someone like that than when it's your average Joe on the street.

Presenter: Right.

Sara: So, this effect was first studied by the social psychologist Elliot Aronson in 1966. What he did was to gather together a group of forty-eight participants and organise them into four groups, and then play a different recording to each group. The first group listened to someone, perceived as 'superior' by the participants, answering a series of trivia questions.

Presenter: How did he get them to think the person was superior?

Sara: At the start of the recording, the person would introduce themselves, saying things like 'I was a high school honours student, I was on the school track team', that kind of thing.

Presenter: Got it.

Sara: Yeah, so that was the first group. And the person answered ninety percent of the trivia questions correctly. The second group was played a recording of someone answering the same trivia questions, but this person was perceived to be 'average' and only answered thirty percent of the questions correctly.

Presenter: And was that seen as the 'pratfall'?

Sara: Ah, no, here comes the interesting bit. The third and fourth groups listened to the same recordings, but the actor on them announced at one point, 'Oh no, I've spilled coffee all over my new suit!'

Presenter: Ah, I see.

Sara: So, then, after listening to these recordings, the participants in each group answered a series of survey questions, and it turns out that the 'superior' person seemed more attractive to the group which heard the announcement about the coffee.

Presenter: Interesting.

Sara: Indeed, but not just that. The person seen as average actually became less attractive to the group which heard the announcement about the coffee.

Presenter: Oh! That's fascinating Sara. Now I wonder if I could ask you about another ...