

## 1.1

**M = Man W = Woman**  
**I = Interviewer J = Jason**

**Extract 1**

**M:** Well, obviously I was gutted that the home team didn't come out on top in the last game, but it wasn't altogether a surprise. There were three of them out there making their debut, and you could tell they were overawed by the occasion. Of course it was going to impact on the overall team performance. You can't put the blame on the coaching staff. Look at their track record. Giving the novices a chance was a very poor decision on the part of the manager, and it backfired.

**W:** I'm with you there. But look, what concerns me more are the rumours about the team's top two players.

**M:** Henderson and Torres? Yes, if it's true, they're set on offering their skills to the highest bidder. They've got no regard for their fans, apparently.

**W:** That's what it looks like, certainly from the outside. A shame, because between them, they've inspired a generation, no question. You have to wonder whether the newspapers are just stirring things up, but if these players are quitting and going overseas for the big bucks, that's extremely disappointing. That shouldn't be their primary motivation.

**M:** They wouldn't be the first go down that route.

**Extract 2**

**I:** Jason, can I ask why no-one from your group attended the awards ceremony?

**J:** Well, when we were nominated for the award, we were on tour, and the travelling had been fairly tough on us. I was just thinking, 'I need a break from this'. But sure, just for a moment, I guess we did get a kick out of it ... that people had voted for us. I mean, we were up for the same award as some really big names. Legends. But we've consistently used our music to attack capitalism, so how could we justify going to something sponsored by the corporate world?

**I:** The songs you write – what do they mean to people?

**J:** Well, the lyrics, I hope, will get some people thinking – maybe get them to look at life from a different angle. But do I think we can change society? We're not so egotistical as to think we can do that. Seriously, I'd rather we keep a low profile, and get on with making decent music people can connect with. Some groups might have a burning ambition to be on top – to get maximum publicity. If that's the way they want to go, good luck to them.

**Extract 3**

**W:** So Max, what did you do for the fundraising?

**M:** I signed up for a 40-hour fast.

**W:** What? 40 hours without any food? That sounds a bit tough.

**M:** You can have water. But to be honest, I only made it to 35, and then I had to call it quits, because, you know, I was absolutely starving and I was about to pass out. But

no-one's giving me a hard time about it. And I think my sponsors might all pay up anyway. Next year, I'll definitely take up the challenge again and see it through to the end. I don't really see it as a failure – more like a practice run. Anyway, what about you?

**W:** I gave up my phone for 40 hours.

**M:** Your phone? That's hardly an ordeal. You're supposed to give up something essential.

**W:** Look, I raised over €100. And every little helps. It was just as hard for me to do without my phone as it was for you to give up food – and at least I managed to go the distance. I suppose I did have access to my tablet – but that's beside the point.

## 2.1

Hi. My name's Lewis Rowe, and I hope I can give you some idea about what it's like to work as a volunteer at the Childhood Museum.

One of my favourite activities in the museum is the 19th century classroom. They've built a whole room with a chalk board and old-fashioned desks – and kids can sit there and take part in a lesson. One thing you can do to engage them – because, you know, it's hard to get kids to sit still for long – is to get them to shout out what dress regulations they think teachers from that period had to follow. And then you explain, yeah, female teachers had to wear ankle-length skirts, no bright colours, that sort of thing. Actually, a teacher's life was incredibly hard in those days; employment contracts demanded they had to clean the classroom themselves, go to church, not be seen in the company of the opposite sex ... but we avoid going into that kind of thing.

The other thing you can do in the classroom is hand out a piece of paper and pen to each child and get them to copy the alphabet off the board. Of course, the shapes of the letters have really changed over time – they used to be very ... er ... elegant. Once you've had a go at that, do your signature on the board, and ask the kids to do the same. Of course, in the old days, this was the traditional way to finish any kind of communication. But I guess now, it's becoming more obsolete and many kids may be trying it for the first time.

Of course, being a museum of childhood, it's packed full of things that kids want to play with – and some of those things are more fragile than others. All the wooden toys are pretty solid and will survive a bit of rough handling. It's more the board games that you've got to look out for. They tend to fall apart quite easily. And the old-fashioned building blocks end up everywhere and take ages to put back in the box – but someone's got to do it!

One piece of equipment you might want to think about taking is earplugs. It's actually encouraged by management if you happen to be in charge of the instruments for your shift. Visitors are allowed not only to pick them up, but they can also have a go at using them. There's a load of 1980s video games in the next room along – and they're nowhere near as loud.

Volunteers sometimes get to help out in the kitchen from the 1950s. There's usually a cooking demonstration, and then kids are

invited to sit down and try the food. The thing is, you also have to tell them about the table manners from that time, something I knew nothing about when I started! But there's a whole age range of volunteers at the museum – and two of the older ladies were happy to reminisce about their experience. I guess that's one of the interesting things about working there – the mix of generations.

I've been volunteering there for the last six months, and I'd definitely recommend it. They don't just take anyone, though – you have to be selected at an interview.

So how do you make a good impression during an interview? Well, volunteers mainly deal with the public – that's interacting with young kids, chatting with their parents and grandparents – and then there are the tour groups. So, take the opportunity to show off your communication skills if you want to stand out. A bit of technical knowledge might come in handy later on, for maintaining the museum's audio-visual equipment, but I think that's something the interviewer will take for granted – certainly with young volunteers.

If you don't have any previous experience, don't let that put you off. It's your attitude that the interviewer's going to be focusing on. They can tell when someone's genuinely curious about social history, and that's what counts. It means you'll be willing to learn as you do the job. I think people assume you need a background in archaeology or the arts to work at the museum, but for volunteers, that wouldn't ever be the case.

Now, if you're taken on as a volunteer, the museum will provide you with everything you need for the job. It goes without saying that the training sessions are essential. You'll also get paired up with someone senior for the first few weeks. And you'll be expected to wear a uniform, and I'm happy to report that it's actually quite reasonable – just black and white, nothing too offensive. Take care of it, because you'll only be given the one. So, any questions, anyone ...?

## 2.2

**Speaker 1**

As much as I don't like to admit it, splitting up with my husband was a mistake. We'd got married when we were very young, and everyone said we'd rushed into it. But actually, for the first few years, we were really good together. Then, as our money worries began to pile up, so did the friction between us. It was a tough decision to make, but I thought we'd be better off apart because, you know, in that way we could still remain friends. Now I think that people with problems like ours should try and take a more detached approach. You're going to regret it if you act in the heat of the moment.

**Speaker 2**

I was a no-hoper at school, see. No-one had heard of dyslexia in those days, and my teachers basically gave up on me. It was always, 'You'll end up in a terrible job', and I did. All I'd say to young people now is – self-doubt is your worst enemy, so if you're struggling to choose the right path for yourself, go with your gut feeling. For me, it wasn't until I hit my thirties that I finally found

the courage to apply to do an engineering degree. Choosing to go back into education wasn't easy, and I suspect I almost did it out of spite, like I was driven by wanting to escape the fate that had been predicted for me.

### Speaker 3

I'd always hoped to do voluntary work overseas, ever since I qualified as a nurse, but the time was never right. Then one day, an old acquaintance got in touch and asked if I could help set up a clinic for a tiny island community. Initially, I was like 'my dream's come true'. And then I went into a right panic, and thought, 'Am I capable of doing this?' It was stressing me out, not being able to make up my mind. In the end, it was a colleague who convinced me to go. Sometimes it's good to get the opinion of someone like that. When they've worked alongside you, they can see things in you which you can't see yourself.

### Speaker 4

When my cousin Sue suggested we take over a café franchise together, it took me a long time to commit to the idea. It was certainly appealing, but the potential risks were putting me off. Especially when you're considering setting up a company with a family member or relative, you need a very clear business plan, and that's where an independent financial advisor comes in. Once that plan had been laid out for us, I felt happier about going ahead with the café. That actually meant giving up a secure job, but I'd felt stuck in a rut for a long time and I was looking for a way out. Thanks to Sue, I found it.

### Speaker 5

Never make a life-changing decision unless you have all the facts. It can be time-consuming, but you've got to sift through a heap of articles, find out what you need to know, and then make the right choice for yourself. In my case, I was feeling lethargic every day and, for a lawyer, you really can't afford to slow down. That's not fair on your clients. Plus the senior partners will be less than impressed with your performance. So, eventually, I opted to cut processed food out of my diet as a way of boosting my energy levels, even though I knew it would be quite the challenge!

## 3.1

**I = Interviewer M = Moya**

**D = David**

**I:** My guests today are Moya Cutts and David Wallace, two meteorologists who have worked in Antarctica. Welcome.

**M:** Hello.

**D:** Hi.

**I:** It can't be easy living in Antarctica. What kept you motivated, Moya?

**M:** Well look, who wouldn't grab the chance to see Antarctica for themselves? The environment's so stunning and pristine. You've got the penguins and the albatross! If you look at our website later, you'll see some great photos. Generally, visitors aren't allowed near protected species, so we're privileged to be able to see them.

Sure, the winters can seem long, but if you feel down, the team'll support you. And we're all trying to achieve the same thing – to produce good science. I was always thinking there's more we can accomplish as a group. That's what drove me. It's a challenge, of course. You're in constant darkness for a good part of the winter. And if the snowstorms are bad, you stay inside.

**I:** With the recruitment process, is there a standardised way to see whether you have the right aptitude for the job?

**M:** A psychometric assessment? Not that I'm aware of. Generally, you go in front of a panel of interviewers and have a long chat. It's nerve-wracking at first, but they've all been through the challenges of Antarctica themselves, so they can judge how well people are going to do, and so that approach works. It's just really important to know what's lying ahead of you.

**D:** Actually, at my interview, I thought I was applying for a 16-month stretch, but at the end they said, 'We'd like you to go for 34.' I was not expecting that! But they obviously believed I'd be up to the task, and definitely all those questions give both sides the information they need. Plus, I firmly believe that if you don't seize an opportunity, you end up regretting it. So, yes, that was that.

**I:** And David, how did you deal with months on end of darkness?

**D:** You get yourself into a routine pretty fast. When you first get there, there are lots of activities to take part in. Like, you make presents for each other on Midwinter's Day, or do the best you can. You're pretty much confined to the station by that point, as the outside temperature is minus 50 to 60 degrees. That's when you think, 'Can I get through this?' And the other ten people at the station are all thinking the same. Sometimes just the sound of someone walking down the hall will tell you whether they need to be left alone or whether they need company and a cup of tea. You just have to figure out how to get on with everyone. You go, 'OK, now I can put up with anything.' I guess it's something that changes you. You won't still be that same person your friends and family used to know.

**I:** So after that, how do you return to normal society?

**D:** It's rather like culture shock. I spent all that time with just ten people, and you have to pull your weight – not just with your specific job, but with the demands of communal living. So when I returned to London, I sort of expected everyone to be friendly and helpful – which they weren't. I'd happily start a conversation with anyone I'd meet. A few times, in a café, I found myself taking plates back to the kitchen. I'd have to remind myself that wasn't expected any more.

**I:** And Moya, what about the research you were doing? You were in charge of the weather balloon, I believe.

**M:** That's right. I spent a lot of time looking into the sky. It's perfect because there's no light pollution to interfere with observations. And now I can identify every possible cloud type there is. So, first thing every day I'd go

out and release the balloon. What's nice is you know other people all over the world are doing the same thing – doing their bit to help forecast the weather, and that connects you, even if you're thousands of miles apart. That said, you can't wait to come inside again!

**I:** And then, what you do at the scientific station gets compared to satellite data?

**M:** Exactly. Sometimes when people ask me what I do, they're surprised the weather in Antarctica affects the weather across the world. And also that people like us still go out and send up weather balloons ... something meteorologists have been doing since the late 1800s. But from the balloons we get information on atmospheric pressure, temperature, humidity, and wind speed – things that can lead to dramatic weather events. We use those measurements to help establish the accuracy of the satellite data we're sent. It doesn't always seem to match up. So then the challenge is to work out why the differences occur.

**I:** Will you ever return?

**M:** If I went back, it would be for a shorter period of time.

**D:** Same here.

**I:** Moya and David, thank you.

## 3.2

**M = Man W = Woman**

**EM = English man**

**AM = American man**

### Extract 1

**M:** The last book I wrote was something my publisher *asked* me to write – about the River Thames, and its history – not exactly a passion of mine. I'm still not entirely sure why the publisher approached *me*, but I could imagine how *other* people might be interested, so I signed up. And once I'd got into it, I found the whole thing quite intriguing. I'd rather not have had to limit our investigation just to the inner city, but there's only so much you can pack into 400 pages. Now it's finished, I have to say I rather miss working on it. Do you enjoy the research side of things?

**W:** Not so much, but now I can use the internet, of course.

**M:** Indeed, but can you trust what you read?

**W:** The way I see it, the internet's given authors access to limitless knowledge – and all from the comfort of our own home. If only we'd had it when I was starting out. It would have saved me countless trips to the library and a lot of time and effort. Sure, you have to check and cross reference things, but I can live with that.

### Extract 2

**EM:** If you only hang out with other game designers, if gaming is your entire world, that's actually going to work against your development. The people on top in this profession are the ones with ... I'd call it, an 'insatiable curiosity' for, say, history, science, music – that kind of thing.

Anyway, when I'm starting out on a new game, I'll work out what the goal is. That's my priority. So, for example, for my last

game it was the idea that humans are a part of nature, not separate, and I'll go from there. The people and the overall image come later down the line.

**AM:** I probably have a similar approach and I agree that whatever you're designing – be it a first-person shooter, action-adventure, role-playing, whatever ... if you want to become one of the great game designers, you need to have a great deal of general knowledge and an enquiring mind. A good grasp of behavioural psychology is also essential. Without this, you won't convince anyone, and playing a game without conviction is rather pointless.

### Extract 3

**M:** I don't know if you've heard, but I'm off to Greece once the term finishes. I'm joining up with this team of archaeologists – they need people to do the physical stuff – the digging, I mean. It won't be paid, but it'll give me some real experience in the field – even if it's not strictly relevant to the courses I'm taking next year. And it'll make a change from the tedious kind of jobs I normally end up doing during the holidays.

**W:** Well, I imagine you'll really get a lot out of it. After I finished my first degree – and we're talking, er, at least ten years ago now, I got offered a position with a really prestigious firm of architects. I felt I couldn't say no, especially because we were all still waiting for the exam results to come out. And it was good there, but I still wish I'd given myself the chance to consider something else. Well, that's why I've come back to university, I suppose.

## 4.1

### Speaker 1

I was told the best way to prepare for an interview is by checking out the company's website. The idea, of course, is that it proves you're keen on working for them because they can see you've done your homework. The trouble was that they hadn't done theirs – the web page hadn't been updated for over a year. That's not what you expect from professionals, right? So, I marched in there, certain I knew my stuff, but I was asking the panel about products they'd apparently stopped making. They must have thought I was weird. Having said that, I wasn't that impressed with them, either. Maybe it was a lucky escape.

### Speaker 2

So I was up all night, in the living room, talking to the dog. Strange, I know, but the dog was the interviewer, and I was imagining the conversation we'd be having. I'm not sure that's what the writer of the article had in mind when she said, 'Rehearse the situation with a friend', but it seemed like a good idea at the time. Anyway, it was all a wasted effort, really. I overslept the next morning and by the time I got to their offices – looking and feeling like a total mess – the interviewer had already started interviewing someone else instead. So when I was eventually called in, my gut feeling was that I'd already missed my chance. That put me at a disadvantage, obviously.

### Speaker 3

It wasn't exactly my dream job, but the money was decent. So I went to the interview and it was going OK until they asked for a bit more info about my degree. Turns out it didn't really fit with the job requirements. The interviewer continued chatting for a while and cracked a couple of jokes, but it was basically pointless. It was especially annoying because I'd bought a new suit. When I told Mum afterwards, she didn't exactly manage to hide her disappointment. She'd been on at me for weeks to do something about my anxiety, and had recommended these breathing exercises to calm me down before the interview started. But that wasn't the issue in the end.

### Speaker 4

According to this so-called expert, Dr Benson, you're not to lean back in your chair, otherwise it gives the impression you're insecure and you're trying to cover it up. Leaning forward is what you're supposed to do. That and smiling, to project confidence. Well, I did that in the interview ... so much so that my face began to ache. But to be honest I think the human resources person saw right through me. She said they were looking for lively, bubbly people for their sales team, and wasn't convinced I fitted the bill. To be honest, I was talked into applying by a friend who already worked there and was earning quite a bit. We both should have realised I'm not cut out for sales work.

### Speaker 5

I thought my preparation would come in useful but the interviewer put me right off. It felt like an interrogation, like he was trying to catch me out, and so I struggled to respond. I felt sick about the whole thing afterwards, I can tell you. And I needed that job to help pay off my student debt. So much for the advice from the careers office. They'd said it's helpful to picture the interviewer in the bath, playing with a plastic duck! That'd make the interviewer seem more human and less intimidating. But sitting there, across the table, that advice went right out of my head. I was just counting the seconds till I could leave.

## 4.2

Hi. I'm Alex Christakis. I'm the head chef at The Bay. I've been cooking professionally as a chef for about sixteen years now. If you have a passion for food and you're thinking about doing an apprenticeship, the first thing I'm going to say is that it takes an enormous commitment. But if you're prepared to make that commitment, and **have the stomach for** hard work, it can be an absolutely amazing profession to work in.

So, what's it like to be an apprentice in a kitchen? Well, you're going to be busy all the time, throughout the shift you're working. The pressure never lets up – it's there from the moment you walk into the kitchen to the moment you go home. That's just the way it is, across the industry. You'll receive careful supervision, of course, but there are times when you'll just need to get on with things by yourself – without someone **keeping an eye on** you.

So there are several qualities I look for in chefs starting out in my kitchen. If you've ever watched those cooking school TV shows, you might have got the impression it's all about innovation and being some kind of food pioneer. The reality is ... if you're not a team player, you're not going to survive the apprenticeship. If someone's struggling, you **cover their back**, and **lend a hand** when you can. And you hope that when you're up against it someone will **leap in** and help you. And that's the kind of attitude we want to see persist ... no matter how high up the ladder you go.

For the first four weeks, it's small steps. Before an apprentice can even think about planning a whole dish or putting a menu together, they've got to start with the basics. So there's a lot of time spent measuring things out so everything is in the correct proportion. So when it comes to week four, the expectation is that each apprentice can make a sauce from scratch. Nothing fancy – butter, flour, milk ... a little seasoning. There you go.

With the apprentices, there's some that make faster progress than others. The ones who stand out all tend to have the same thing in common. So yeah, what it all comes down to is detail. Focus on this, and you'll please your customers. The minute you start cutting corners, the dish is going to be a disappointment, and the sooner a chef realises this, the better.

As a chef, you want to be able to make the same perfect dish over and over again to the same high standard. That means acquiring what many of us in the trade refer to as 'taste memory'. It takes time; it's not as instinctive as you might think. But it's imperative for young apprentices to recognise flavour and flavour combinations, so they can make whatever adjustments are necessary. It's learning to **walk before you can run**.

Doing an apprenticeship is an intense experience. After around three months, our apprentices begin to realise that if you want to get ahead, it's all about making sacrifices. And one of the hardest things to give up for them is their social life. They see their mates in other professions heading out on a Friday or Saturday night, and it's tough, really tough, because that's when their shift starts in the kitchen. It can be easy to feel sorry for yourself at that point, but yeah, you just have to **get your head down**.

If I could go back in time and give myself some advice when I was an apprentice – and I **kick myself** all the time about this – I never bothered to write recipes down. And every now and then I have a flashback and I think 'I'd love to make that again' ... and I look through my book – and no, it's not in there. So yeah, I wish I'd had more vision at that age. So, is it hard work? No question. Is it rewarding? Absolutely. Why wouldn't you want to do a job that allows you to travel the world, eat great food, and share a kitchen with some amazingly talented people? And, you know, these days, there are now more media opportunities than ever before, I mean, for young chefs to promote themselves. Fantastic. It's not the standard newspaper interviews like when I was starting out. You're young and the world's your oyster.

## 5.1

**I = Interviewer S = Simon Bridges  
M = Megan Ward**

**I:** Today I'm talking to Simon Bridges and Megan Ward, who've been working together on the documentary series *Fly on the Wall* for twenty years. Simon, the fifth film in the series is released next week. There's already a lot of excitement about it. As the director, how do you explain its continuing popularity?

**S:** Look, when we started, all the participants were young kids. We filmed them playing with toys, talking about arguments with their school friends, and telling us about their dreams. We let them speak for themselves, rather than offer any kind of academic analysis. And we've taken that approach ever since. It's the same participants ... five years older in each film ... answering the questions we put to them. As you watch, you see the things they face every day as adults ... strained relationships, money problems. The series celebrates that – the way normal people sometimes have to make a heroic effort just to survive the day. That strikes a chord with audiences – they relate to it, and really want to know how things are working out for the participants.

**I:** How did you choose the children who would appear in the series?

**S:** For the first film, we aimed to explore the impact of privilege and wealth on a child ... how those things might shape their future ... compared with children from less fortunate circumstances. That informed the decisions I made. Some children were happy to chat ... at length, actually ... and some were extremely shy. It didn't matter. And some things the children said were very humorous ... very charming. That wasn't always apparent to me when we were filming.

**I:** Is there anything you wish you'd done differently for the first film?

**S:** Well, directors always reflect on what they could have done better. I think what we *did* do is provide a genuine snapshot of the very different lives of the children. We weren't setting up artificial situations. The focus is on the children, but there are snatches of conversation with siblings, moments when family members or the dog suddenly wander into camera, because everything's essentially going on as normal. We missed the opportunity to get the children together ... to see how they might have got on, that's true. But I feel we shielded them from the media, because too much exposure at that age can be very damaging.

**I:** Megan, you've been the main camera operator for the entire series. What have you learnt from this experience?

**M:** Well, I've seen some of those kids in the first film undergo some major transitions in life. They've all just turned twenty-five, and yeah, a few have married and settled down. You'd expect that, wouldn't you? And then some are still working out what direction to take ... going from job to job ... travelling. But you know, when we were

making this last film, I realised that I'd made all these assumptions about the kids when we first met them aged five. I'd looked at them and I guess subconsciously thought, yeah, you're sharp – you'll probably end up in business, you're the cheeky one – you'll probably end up in trouble, and that introverted one will probably never leave his hometown. And, er, it hasn't worked out like that at all. I think the participants have forged their own paths, regardless of how they started out.

**I:** After twenty years, how would you say your relationship with the participants has changed?

**M:** The dynamic has changed, certainly. When they were small, I suppose it was their parents that pushed them into appearing on camera, and there are some scenes that the participants – now they're adults – do actually find embarrassing and wish we'd edited out. But Simon and I genuinely have their interests at heart, and I'm very glad they've come to realise that. They know I won't edit the film in a way that misrepresents them. And it's like a family, to be honest. Like nieces and nephews. You're close with some and not with others. So in between the films, we do catch up occasionally.

**I:** You obviously have an extremely successful working relationship with Simon.

**M:** I mean, we don't see eye to eye on everything, but the thing is, he's the director and I'm behind the camera. I wouldn't question Simon's way of doing things, and he wouldn't interfere with mine.

**S:** Well put. We would never presume to step on each other's toes. Sometimes, after a day of shooting, we might have a heart to heart about things that are bothering us ... if we feel things didn't go quite right – but that's more about letting off steam.

## 5.2

**P = Presenter M = Miriam  
M = Man W = Woman  
I = Interviewer D = David**

## Extract 1

**I:** Miriam, your new play, which opens next week, is a black comedy – not something you're known for. Are you at all anxious, or is opening night an occasion which no longer bothers you?

**M:** That very much depends on the production, but in this case, I've been privileged again to have Malcolm Rush as director. He doesn't care whether you're exhausted – mentally, physically, emotionally – it's immaterial; he wants to get the best out of you. Essentially you don't just *learn* the part – you *live* it, which for me, at least, takes away any fear of the audience not believing in me, or rather, my character.

**I:** So how would you describe your relationship with Malcolm Rush? I've heard he makes it hard for actors to ever voice their own opinion.

**M:** Well, *I do!* Malcolm's entirely willing to take your point of view on board once you gain his respect. When we're working on a play,

it's a two-way process in which Malcolm or I will propose something – we'll see how it works out – and then any comments are always constructive. There are *young* actors, some of whom I've worked with in fact, that have painted Malcolm as a dictator. But that's their inexperience speaking.

## Extract 2

**M:** We started preparing for our group presentation last week. I was put in a group with Andre and, you know, he's usually so difficult – and I'd thought we'd never get *anything* done with him there, being all cynical and that. But we were all bouncing ideas off each other – and yeah, we ended up with a much clearer idea of the structure and what we want to include.

**W:** I thought *my* group would be a disaster, too. I mean, I'd assumed it'd just be messing around for a few hours, and everyone speaking over each other, but we got a surprising amount done. Especially since they were people I'd never had much to do with before.

**M:** So what are you doing for *your* section of the presentation?

**W:** Well, I volunteered to research this company's *employment* policies – even though employment law isn't an area I'm familiar with. I've been searching online for information – you know, to see what I can dig up about the company – and I've done a rough draft, but my tutor's saying I need to take a more critical approach. I find that kind of thing hard, though. I'd rather just state the facts.

## Extract 3

**I:** So, David, with the next race less than 12 hours away, do you think you'll be able to hold your position in front?

**D:** Well, I see the media's making a big deal out of the fact that Shane Williams has come out of retirement. You know, we were on the same team once, and now he's the competition. Seriously, that's the least of my concerns. And the conditions look favourable – most of the track should have dried out. But unless we get to the bottom of why the engine stalled a couple of times in the last event, we may have to pull out.

**I:** Your co-driver, Scott, he's been with you from the start.

**D:** Yes, people often underrate the co-driver's role; the glory always goes to the driver. But it's Scott who has the map and the notes. Without him I'd be truly driving blind. You have to have complete faith that what he says is right. I have to know exactly how fast I can take a corner and be sure we don't end up rolling into a ditch. The thing with Scott is that he's learnt to put up with my temper over the years. Not everyone could do that.

## 6.1

## Speaker 1

When I was eleven, I assumed I'd go to the same high school as my mates, but I was sent to Highbrook Independent instead. Highbrook had a reputation for nurturing kids like me who were weak with the brainy stuff like maths, but were talented in the arts, so

my parents thought it'd be a better fit. And yeah, for me, that's what education should be about – getting kids to express themselves in a way that suits them, whether it's through music or writing, or whatever. And not having fixed expectations of male and female students. It's because of the teachers at Highbrook that I'm where I am today. I only wish I'd thought to tell them how much I appreciated their efforts at the time.

### Speaker 2

I can't say I got a lot out of school. My science teacher in particular wasn't cut out for the job. Whenever I made a mistake, she'd do her best to humiliate me in front of all the other girls ... the result being I just stopped trying. In retrospect, I should have stood up for myself, but I didn't have the nerve. I'd like to think that attitudes have shifted since then. To my mind, you get the best out of a child when you prompt them in a way that directs them to the right answer. Like that, you can make them feel better about themselves, and they'll be more willing to have a go. Being told 'you're wrong' just makes you lose face.

### Speaker 3

Certainly going to boarding school gave me a number of advantages – academically, of course, and when I was looking for my first position in a law firm. But the reason why the private education system works is that the whole ethos is about becoming self-sufficient – it is up to the student to ensure they manage their self-study, get to class on time and keep their room in order. That kind of self-discipline ought to be promoted in all schools, public and private. Having said that, I'd rather my parents hadn't sent me to an all-boys school. It meant I had absolutely no idea how to converse with women. My wife would probably agree!

### Speaker 4

I was home-schooled by my father, so we went to a lot of castles together, and the science museum. Just the two of us. As a result, I'm clueless when it comes to art, and I only have the most basic grasp of Spanish. It would have been better if Dad had hired a tutor for the things he wasn't able to teach himself. But anyway, when we came back from our trips, I would read up about the stuff I'd seen and Dad would say, 'When you're ready, we'll have a little test,' but there was no strict schedule. He knew it takes time to absorb information. It'd be worth mainstream education applying the same principle, I think.

### Speaker 5

My mum chose my high school on the basis of their motto – something along the lines of 'Our job is to get the best out of your child'. Well, that makes sense, right? That's got to be the point of education. Anyway, for the first couple of years, I was doing brilliantly at sport, especially rowing. And then, so stupid really, I fell in with the wrong crowd and I began to skip training sessions. The coach wasn't impressed by my attitude. So because I gave in to peer pressure, I basically gave up on a rowing career. I've only got myself to blame, but I also don't think I should have been kicked out of the team. That was harsh.

## 6.2

Hello everyone. I'm Belinda Cooke. I recently took part in a sleep study and I'm here to tell you about my experience. I volunteered for the study because I suffer from insomnia – a sleep disorder that's thought to affect about 10 per cent of the population. For sufferers like myself, it means you have real problems *falling asleep*, and *staying asleep*.

Well, my insomnia began when I was working for an airline, and it's true that international flights do trigger the problem for some cabin crew. In my case, it was extreme stress, a reaction to something unrelated to my working conditions. I just couldn't switch off at night.

After a few months, the problem hadn't gone away. I know that audiobooks are considered to be quite good at getting people off to sleep, but I was worried they'd disturb my flatmates. Instead I'd do some breathing exercises, and while I wouldn't say they got me back to sleep, at least they reduced my anxiety.

Then I heard about a local sleep study. When you apply to be a volunteer, you have to fulfil certain criteria. Gender is by and large irrelevant. It's personal details such as your weight researchers are interested in, and what age range you fit into. Any family history of disorders would be significant too.

For the first month of the study I was just based at home, but there were aspects of my normal routine that had to be recorded. There's a school of thought that links insomnia to a lack of physical activity, so I had to wear a fitness tracker – something I often do anyway. The thing was, I was expected to note down my food intake, and it would often slip my mind to do that.

Finally, I got to spend a night at the sleep centre. When I was shown my room, I was struck by the absence of natural light. There's just a lamp by the bed. Then there's the noise – the hum of the equipment – but I'd been warned about that.

After I'd got into bed, a medical student attached lots of electrodes to my legs, my arms, and my head, and an oxygen monitor to my finger, which I barely noticed. The next thing was a face mask. It was horribly tight and I couldn't imagine how I'd ever doze off with it on. I was thinking, hang on, on second thoughts, do I really want to spend the night like this? But I went through with it, that night, and two more. When the study results came through, it turned out that I was getting more sleep than I'd estimated. The news came as a relief, frankly. It meant I didn't have to worry so much. The only disappointing thing was that I couldn't go back for further observation. So how can insomniacs improve the quality of their sleep? The researchers recommended no blue light from screens before bedtime. And it goes without saying that caffeine products will keep you buzzing into the small hours. But I already avoid those things. Currently I'm looking into the scientific theory that bacteria is a factor – the kind that usually live happily inside the human body. It's yet to be proven, though.

## 7.1

**I = Interviewer R = Rowena Gray  
J = Jesse Mulligan**

**I:** Today we're looking at the science of happiness. My guests are Rowena Gray and Jesse Mulligan, both professors of psychology. Jesse, you believe there are things people can do to make themselves happier. But you're not talking about setting goals, are you?

**J:** Not the kind of typical goals people *think* they should set. For example, they feel dissatisfied with their life – and they say, I need to get that promotion, I've got to get those perfect grades, I've got to find the perfect partner ... they put pressure on themselves because they believe that accomplishing something like that will make a huge difference. But you know, even if they do – the thrill wears off, they just get used to the new situation, and their happiness level drops back to what it was before.

**I:** So what *can* people do to feel happier?

**J:** Look, I went to Chile for a short break this year. It would have been nice if the trip had been longer – but anyway ... My point is – I bought an *experience*, not a thing, and so, whether that's a vacation, a beach walk, or laughing over a meal with friends – it's not subject to social comparison. I can look back and remember the fun I had, and nobody can take that joy away from me. With material goods, it's true people feel pleasure from buying a phone or a pair of sneakers, for instance – but then they're always aware that someone else's phone might be superior, or their sneakers are starting to wear out. It's little things, too, that can make a difference. The science shows that even a couple of minutes chatting to a stranger can lift your spirits.

**I:** And fewer people do that nowadays, right? Rowena, I know you're particularly interested in levels of happiness amongst teenagers.

**R:** Yes, and some of my public talks are aimed specifically at teens. You see, all of us, we're constantly assessing where we are in life – but not *objectively*. When we ask, 'How good-looking am I?', we're thinking about ourselves in relation to someone who's *extremely* attractive – or at least has a team of make-up artists and stylists on hand to ensure they look that way. Or when we wonder 'How wealthy am I?', we're rating ourselves against multimillionaires. And because teenagers are online so much, this negative way of evaluating yourself is exacerbated, and they feel inadequate. So I'm saying – choose different reference points, and realise that 'Hey, I'm actually doing alright.' Don't be so harsh on yourself.

**I:** Spending time with friends is something you advocate, isn't it?

**R:** Yes, it's important to get out and socialise. But one thing to bear in mind is that happy people talk about happy stuff. And I know that for myself, when I meet up with my friends, I'll often start with all the stuff that's bothering me – that I want to get off my chest – because I think it'll cheer me

up. But the research shows if you touch on a piece of luck you've had – something fortunate that happened – just by actively recalling it, it'll give your mood a real lift. I mean, I still catch myself moaning about colleagues, or an academic paper I'm drafting, but I then make a conscious effort to switch back to positive mode. And let's be honest, even those closest to you can only tolerate so much negativity.

**I:** And I understand that your lectures on happiness are extremely popular.

**R:** I'm happy to say they are. I can confidently say we have more students attending than in any other class. We do have a laugh – I think that's important – but from talking one-to-one with my students, it's easy to identify the common factor – I mean *why* they all turn up. I think many of them are finding it difficult to navigate life, and they're trying really hard to find solutions. No-one really wants to be stuck in that kind of rut. I also think they appreciate my honesty. I mean, when I do *occasionally* find myself slipping into bad habits and doing things that undermine my happiness, I'm open about that.

**I:** And you're now working together on a regular podcast on the science of happiness, I believe. Has recording the podcast affected *you* in any way?

**J:** Well, it's been helpful for me because I have to practise what I preach now – you know, if I'm telling people to be mindful and meditate, if I'm constantly telling them to spend more time with their loved ones and talk to strangers, then I have to do that, too.

**R:** Same for me because, you know, otherwise my students, or anyone that knows us from the podcast, they're going to be like 'Professor Gray, I saw you on the train and you weren't talking to people!' So in a way, I'm forced to do what I'm suggesting other people ought to do, but then I also feel better as a result.

**J:** Exactly. It doesn't mean I'm in a permanent state of joy but from tracking my happiness over the last few months, I definitely see I'm a point or two happier.

## 8.1

Good morning. My name's Andy Brown, and I'm the co-founder of Deliverance Games. It's a pleasure to be here – and I'm hoping that my talk might be useful to you.

Well, the industry has come a long way since the basic pixelated formats of the 1980s. In one respect, the older games and modern games are similar: we play them for the thrill, for the victory – but they're very different in another. Many modern games engage the player emotionally and intellectually. As a product, I suppose we could describe them, if you like, as a marriage between art, when we consider their visual impact on us, and science: the technology that allows us to step inside these very different worlds.

Back in the 80s – I suppose it was fair to say that young men were largely the target market. But today we have to acknowledge that gaming has been fully integrated into mainstream culture. The equipment has been moved into the living room for the whole family to play. Whether it's a

Sony PlayStation® or Xbox®, pretty much every household has one. The way I see it, developers have both responded to and instigated this trend.

You might ask, where do developers get their inspiration from? Well, numerous sources, of course, but at the moment, we can see the definite influence of classic cinema. For example, in the past, good and evil could easily be recognised – through the characters you created, through the options they were offered. You knew which side you were on. Well, we're maturing now, along with our audiences. It's no longer black and white – but every shade of grey.

So, now, for my team, they're working on ways to establish mood – a sense of anxiety, of despair, for example. Rather than focusing on dialogue, which we're already quite confident about, they're focusing on the use of lighting. It's a case of trial and error – to see what works best in any given scene. And this is something we're working on in our current projects with – I believe – great success.

Some things, I guess, won't change. There are the central and basic concepts, or themes, that create authenticity and purpose in a game. Combat is one – you'll always need a good fight, whether it's between unidentified enemy soldiers, aliens, zombies ... whatever ... and the problem-solving element is also vital. And finally, and I think this is true no matter what kind of game you're putting out, you need the element of exploration. It's in our human nature to pursue this.

So, why are some sections of society so anti-gaming? In large part, I feel this is down to the media. They never seem to miss an opportunity to focus on a story or a piece of research that shows the industry in a bad light. Look, it's basic common sense that if you let your kid play for 24 hours straight, they're missing out on other things – on life – but let's have some balanced reporting, please. This is something we really never get from journalists.

Another thing I'd say is that parents and teachers both seem to overlook something important about the gaming industry – they just don't know about the great number of career opportunities it offers. And this is an industry that now turns over huge profits annually – so worth getting into. And I think there's a feeling amongst some parents, a suspicion in fact, that gaming is somehow rotting their kids' brains. But the evidence is there to prove otherwise. Now I've got a vested interest in all this, of course, but if you look at the research, we know for a fact that not only do kids get more creative through game playing, but they also get better at logic. Surely that's something that most people would be happy to see developing in their child. Now, one *future* development concerns crowd-funding, which ...

## 8.2

### Speaker 1

*TechSpeak* is a science blog about the latest developments in information and communications technology – which I guess – if it's not your field – could potentially leave you cold. But the writer does this thing

where he switches between describing the emotional experiences that people have with their tech and presenting facts that'll surprise you. It's quite a clever way of engaging readers, actually. It helps you overlook the fact that the entries are rather random – you could go for weeks without seeing anything new. Of course, any time you talk about the future, it's all speculation. I won't hold it against the writer if human beings haven't all been upgraded with microchips in their arms by 2050.

### Speaker 2

If you're interested in health and medicine, read the *What next?* blog. I'm part way through a health sciences degree, so I appreciate that the writer doesn't just make an unsupported claim – he tells you which academic papers he's sourced for ideas and who the authors are. So, if you need to, you can google a great number of them for yourself – time permitting. One of his pet themes is genetics. I think the heading for the last post was something like, 'One day soon, people will live for at least 120 years.' He may well be pro this kind of medical advance himself, but where's the counterargument? How would human longevity help the planet?

### Speaker 3

*Howandwhy* is my favourite science blog. It's a collaborative effort with three different writers making contributions. Don't let the infographics put you off – I mean, there was one recently on population growth that made no sense whatsoever. Focus on the text, and you'll find it's really informative. You know, the global population's going to stand at 11.2 billion by 2100, and the media's usually all doom and gloom about statistics like that. But the blog is more optimistic – and it's genuinely refreshing to see a focus on innovations not just from the US and Europe but elsewhere. For example, in India, apparently there's a community solar energy project that's making progress, and I don't think we can underestimate the importance of moving away from fossil fuels.

### Speaker 4

The blog *Smart Science* is about artificial intelligence. Like the other day they did an article on augmented learning – using virtual reality headsets for educational purposes. It's going to radically change the way people learn. Maybe, in ten years' time, our kids'll be getting an education without physically being in class. Their articles are pretty lengthy, and they do tend to overload you with information. You sometimes end up skimming over bits because it's just the same point being made again. That aside, they'll check their facts and don't exaggerate to make a piece sound exciting. Plus, the writers are objective in their attitude, presenting both sides – which is rare in a world nowadays where, in large part, the internet's been overtaken by people desperate to express their opinion.

### Speaker 5

I'm obsessed with space exploration, so *Starstudy* is my go-to blog. There's just a modest subscription fee for the premium content. I'm more interested in spacecraft design than, say, the retrospective features –

the 1969 moon landing, for example – but I understand that readers will be interested in different subjects. The bloggers should definitely cut down on the terminology and explain things in simpler terms, though. We're not all engineers! What stands out for me are the illustrations, and I often download and print them off. They give you a real insight into the challenges designers are facing – how to create comfortable living and working conditions for astronauts. Eventually, we're going to run out of resources on Earth, but hopefully we will have managed to colonise other planets before that happens.

### 9.1

Well, hello everyone. I think most of you know that I recently went to Queenstown for my work placement, um, at the Lake Hotel, and the person I was attached to for the week – my supervisor, if you like – was the front desk clerk. So basically I was learning all about what a typical day for him involved and what kind of skills you needed to do that specific job. I had a choice of three hotels that I could work in for the placement – but I ended up deciding on the Lake Hotel because it isn't really affected by seasonal tourism. A high proportion of its guests are there for conferences and meetings, so it's pretty much fully booked on a continual basis – and I wanted a bit of a challenge.

Anyway, as soon as I walked into the hotel, I suppose I was struck by how professional everyone seemed. Of course, your room and the hotel facilities are important, but actually, I realised it's the way the hotel staff are presented that you notice first, and in particular, how stylish and neat the uniform looks. I think I'll definitely have to smarten up once I start work for real.

Well, getting back to the front desk clerk – his name was André, he was Swiss, and he'd been working at the hotel for about three years. He told me that all guests need to feel special: when guests come in, for example, if it's not their first visit and they book frequently, the hotel will have gathered all the relevant information on them so that anyone on the front desk will be able to use their names and – for example – spare them the financial checks. All of their credit card details will be already stored since the first visit.

I worked from 7 am to 3 pm every day – under André's supervision, of course – and there was honestly a constant stream of people turning up all the time I was at the front desk. Then, of course, other guests would come and request a room move or extend their stay or something, and **what really impressed me about** André was how he managed to inform every department in the hotel about those changes, almost immediately in fact, no matter how busy he was. There's a daily meeting with management, too, but I didn't go along to that.

I asked André if he had any advice for me – I mean for when I got my first real job in a hotel. I suppose I was expecting him to give me some tips on dealing with a particularly difficult customer – like an unreasonable complaint, for example – or how to get out of working on the currency exchange desk. But in André's experience, it's the night shift that

new employees find most difficult to get used to, so he suggested sticking to doing daytime hours only – provided, of course, that I have a choice. I guess it's up to the manager, isn't it? I spent quite a bit of time giving guests information about things to do in Queenstown – including where to go shopping and buy decent souvenirs – that was more for the groups and older guests. The younger ones were there primarily for the adventure activities – that was the main attraction – and they wanted advice on which companies to book with. So part of my job was to promote some of the more established and reputable operators, and I was fine with that because I'd expected it and got myself prepared.

The local restaurants, though, were a different matter. I was surprised that guests were asking me about them because obviously there's one in the hotel and you really want the guests to be eating there. I just had to admit that I'd only just started work – and I'd have to get André to help them. I did ask him later why it would be in the hotel's interest to recommend other places for the guests to eat or visit, even. He said that in order for the hotel's profits to continue to grow, it was essential to keep on building up customer loyalty – and that meant providing the best service possible. I could see what he meant. I suppose a lot of hotels have a similar outlook and philosophy.

Well, I would definitely recommend

Queenstown if you haven't done your work

placement yet. **It wasn't until I began**

**working there that** I realised how huge its

hospitality industry actually is.

### 9.3

**I = Interviewer G = Gemma Wiley**  
**B = Brian Norton**

**I:** Hello, everyone. Today I'm talking to road safety experts, Gemma Wiley and Brian Norton, about driving behaviour. Gemma, I think we first heard the term 'road rage' back in the 1990s.

**G:** It's certainly a term the media employ. It was an American radio station that first coined it – they were alluding to violent incidents on the freeway ... people tailgating, using really offensive language, threatening physical injury. But that's not necessarily the case today. The definition's got a lot looser. So when we hear a radio report about this kind of incident, there may be *some* listeners who assume someone's just got a bit annoyed, whereas in fact, their behaviour behind the wheel may have caused actual harm. That's the way I see it.

**I:** Fair enough. So, Brian, why do some drivers become so aggressive?

**B:** Well, *in* their car, they feel a false sense of security. They're in their own little world, deceiving themselves that they're in control. But this contrasts with events happening *outside* the car that they have absolutely no say over. For instance, most people set a deadline for their road journey, and if the car or truck in front appears to be holding them up, they lose their temper. Of course the other driver might feel equally frustrated he's stuck in a jam – but isn't

going to resort to breaking the law by zipping through traffic – or having a go at someone else.

**I:** I've also come across the phrase 'revenge rage'. How is that different?

**B:** Well, with revenge rage, a driver experiencing this will get worked up inside, but just think nasty thoughts about other road users, without acting upon them. They'll imagine pursuing someone who's just cut them up and forcing them off the road. The problem is they get so caught up in their visions of revenge that they begin to lose focus on the essential task of driving safely. And it gets worse as they continue towards their destination. So yeah, they could well be putting other innocent motorists at risk as a result.

**I:** Gemma, who are these so-called 'revenge ragers'?

**G:** I actually posted an article about this recently. The thing is, judging by the comments I come across on social media, people assume it's 18- to 25-year-old males that get worked up the most. I really wanted to put that notion to rest. Because, according to research, those people who merely *fantasise* about violent acts, they're evenly spread across the age groups and between the sexes. Women are just as likely as men to sit there seething or cursing under their breath. The common factor with revenge ragers is that they're low-mileage motorists ... rarely going anywhere beyond a thirty-mile radius of their homes.

**I:** So is traveling by bus a more sensible option?

**G:** Not necessarily, because passengers might still be stuck in a jam – and feel irate about it. It really comes down to reducing the number of cars on the road, and for that to happen, bus travel has to be more attractive. What puts people off using the bus is that it'll finally turn up, and rather than going the most direct way into the city, it'll head off in a different direction altogether. Passengers find that infuriating. And once they get off, it's still a long walk to the office. Until that's sorted out, we're unlikely to see an uptake in bus use. Research suggests that'd make the biggest difference, rather than say, a cheaper ride.

**B:** Yes, urban planning departments must look at existing bus lanes, and think, *are* these actually taking users where they need to go? And if not, invest some time and money into *making* them work. Things won't change overnight ... you'll still have delays and congestion, but things'll improve eventually.

**I:** In the meantime, how *can* drivers keep calm?

**B:** You know, if I remember rightly, this psychologist did this experiment ... he gave a group of drivers prone to stress a kit containing a piece of turf and a spray of grass scent. And then, when they started feeling uptight, they had to park their car, take off their socks and shoes, and stand on their bit of grass. And what do you know – their heart rate and blood pressure went down immediately. So from that, you'd expect a higher proportion of calm drivers

in the country. But the psychologist said it was a combination of things. So silence in the car, a nice smell, and what you can feel – they all help with relaxation. And I guess, being chilled out has to have a positive influence on our driving habits.

## 10.1

### Speaker 1

There were advantages to living with my parents – my bank balance looked better for a start. Plus all the home comforts – like regular meals. But my mates were always giving me a hard time about it – being twenty-five and still there. So yeah, I found myself a flat so I could prove to *myself*, I suppose, that I could be self-reliant. Stand on my own two feet, as they say. Since the move, even though I've been living off takeaways, there's a stack of dishes piling up in the kitchen. And I've got nothing clean to wear. It's all sort of got away from me.

### Speaker 2

I was commuting for three hours a day and it was doing my head in. It was time I could have been spending on doing something for *myself* – like actually *drinking* my coffee, rather than pouring it down the sink and rushing off to work. Or having time in the evening to relax. That's why I ended up moving in with a colleague – closer to work. We actually get on like a house on fire – despite our politics being completely different. And his mess is largely confined to his bedroom. I try not to have any dealings with the couple next door, though. I mentioned something about their loud music once, and they've been pretty rude to us ever since.

### Speaker 3

Since I gave up my flat in Bristol and moved here to take care of Mum, I've been doing walks with the dog. We both need to burn off some energy and it keeps my mind off things. See, I used to be part of a really tight circle back in Bristol, and I miss that. I do message and call them up, but it's not like being in the same room – especially when they're all out together and I can hear them having a laugh. But I'll stay here in the village as long as Mum needs me. The doctor says she'll be up and walking again in a few weeks, and I reckon I owe her that much at least. She can hardly do all the household chores herself.

### Speaker 4

My friends' reactions when I said I was moving to the countryside ranged from 'Why?' to 'You'll be so bored, you'll be back in the city in a month.' But that hasn't been the case at all. I love it here – the bird song, the trees, the river. That said, I haven't yet worked out how to handle the endless stream of visitors bringing round homemade cakes. It's not that I'm ungrateful, but every time I'm about to knuckle down and start typing, there's another interruption. The whole point of coming here was to find inspiration and write my novel, and December's deadline is looming. Commercial success would be nice, but I really just need to make ends meet.

### Speaker 5

I moved to Manchester from London six months ago – my thinking being it would be great to see more of my old group from university – the ones I'd lost contact with. Manchester's nightlife is brilliant, as is its cultural scene. The cost of rent and food's more reasonable too. The thing is, I work for a law firm, and it's relentless pressure. My friends think I'm making excuses when they ask me out and I say I actually need a night in, but I need time to get on top of my work commitments. I've been oversleeping recently and sometimes it's only because the woman on the floor above is crashing around that I actually wake up.

## 11.1

### W = Woman M = Man

#### Extract 1

**W:** So I worked for Summer Camps USA about eight years ago. The camp itself was in an absolutely stunning setting, in the Catskill Mountains. Not that I had a car to get around, though. Anyway, I was hired as a counsellor, which basically means you're in charge of a group of young kids – responsible for their entire daily schedule – the person they go to when they're homesick. All definitely outside my comfort zone. But my co-counsellors were what made it for me. They were from all over, not just the US, and we really looked out for each other when things got tough. Recently I even met up with one girl from Spain and we went backpacking together in Portugal.

**M:** It's a fantastic experience, I agree. But I'd say to anyone who's picturing a holiday-type situation – think again. It does rather feel a bit like military camp at times. That's not to say you're taking orders and have no say. It's more that you're often on duty for extended periods – including night supervision of the children. You don't get much privacy, either. You share a cabin and a shower block with fellow counsellors, for example. It's pretty full-on.

#### Extract 2

**M:** Before the documentary, I didn't know much about that period of history – the 1900s – when the gold rush brought the Chinese to Australia. But I understand now what hardships my great-grandparents went through and the sacrifices they made – just so their children's lives would be better. When my sisters and I were growing up, we took everything we had for granted, I suppose – like most children do when they don't know any different. Anyway, the whole thing's made me take more of an interest in my Chinese heritage.

**W:** Things have certainly changed since then. Our communities used to be hidden from view, but now they're far more integrated into all aspects of Australian society. I mean, you no longer have parents insisting their kid goes to college for seven years to become a doctor or a lawyer. These days there are Chinese Australians making a name for themselves in the arts – a rare sight not so long ago. And scientific research is another field Chinese

Australians are associated with. But it still occasionally happens that when I'm introduced to a European Australian, they like to compliment me on my good English. It doesn't occur to them that my family may have been here longer than theirs.

#### Extract 3

**M:** The advertising for the exhibition said, 'providing a unique look at the past, present and future of tattooing' and I think that was a fair description. Maybe it could have had a few more illustrations to support the text about ancient Egypt and North America, though. I'm still a bit vague about what their tattoos would have looked like.

**W:** Me too.

**M:** But what stood out for me was how the exhibition went about breaking down people's preconceptions about tattooing. You know, in some countries, there's a belief that getting a tattoo is an antisocial statement – but certain cultures use tattoos to show exactly where they *do* fit in society. The exhibition showed that tattoos can actually be very meaningful and symbolic.

**W:** Did you visit the section on tattooing in Samoa? There were some items on view that show how many artists still use the kind of equipment their ancestors did – like a bone comb for making little holes in the skin. I was really struck by the sense of custom. And did you know that each tattooist in Samoa basically uses the same structure – with the pattern going all the way from the waist to the knee? It must take forever.

## 11.2

### I = Interviewer D = David Marshall

#### J = Josie Shi Xu

**I:** With me today are David Marshall and Josie Shi Xu, two college lecturers who have published a hilarious book called *Laughing Matters*. Welcome to you both.

**D:** Thanks.

**J:** Thank you.

**I:** David, tell us about some of the research you did for this book.

**D:** Mmm ... I went to the Edinburgh Festival in Scotland for the first time – because if you want to see stand-up comics from all over Europe, and even Australia actually, that's the place. And I made a note of the top ten jokes voted for by the public. All one-liners. Like 'Sleep is my favourite thing in the world. It's the reason I get up in the morning.' That's not half as funny when I tell it! But when you look around the festival, you see everyone grinning – hanging on the comic's every word. That's the thing with one-liners. They won't have you in hysterics, but they're perfect as a means of escape from whatever bleak stories are in the media.

**I:** You've based some of the book on your observations of your students, haven't you, David?

**D:** Yes, so I once got my students to watch a lecture online. In the talk, the speaker's describing his personal struggle – and how he eventually overcomes all that and becomes a company CEO. And naturally,

he's using these funny anecdotes to engage his audience there in the lecture hall. The thing was, when we started discussing the talk afterwards, some of my students just didn't get why a person speaking from a position of authority would act like that. So what I'm saying is that in Western culture, it's the norm to use jokes to build rapport and even trust, but that's not the case everywhere.

**I:** You noticed some things about Chinese and American humour when you were in the US, Josie.

**J:** Yes, while I was doing my Masters there, I saw that when Chinese students and American students would hang out together, there would often be a breakdown in communication. Someone new would be introduced to the group, and to break the ice, if it was an American, they'd crack a joke – usually at their own expense. The Chinese students would feel awkward, you could tell. And Americans often go completely over the top, like 'The food was so disgusting I literally wanted to rip my own tongue out'. But in Chinese, jokes are more closely linked with tone and linguistics, I'd say.

**I:** I see the TV series *Fawlty Towers* from the 1970s gets a mention, Josie.

**J:** Yes, I wrote about it because it's iconic, but it's also quite revealing about the British mentality of the time. You have this eccentric hotel owner who gets himself into all sorts of bizarre situations – largely because he's a terrible social climber and he's trying to impress his posh guests. It was incredibly popular in Britain because audiences understood exactly what was going on. But in a country without such an obvious class system, like Sweden or Denmark, when the programme was shown, they might have laughed at the slapstick routines – falling down stairs, chasing after a runaway car – but certain cultural references would have gone over their heads.

**I:** Have you come across any courses that teach international humour, Josie?

**J:** No, but I suppose there's potential for that kind of thing to come in handy if you were setting up meetings with overseas clients – to discourage any attempts at humour that the other group would find inappropriate. But beyond that, I'm not sure what you'd include in a course. A tutor might be able to convey the *gist* of a joke from another country, but you wouldn't get that insight into *why* it was funny. Type a joke into an online translation service and you'll see what I mean. For a joke to be funny, you need to be 'in on it'. That means the teller of the joke and the listener must share some prior knowledge – related to language, or culture, or an event, perhaps.

**I:** Is upbringing a factor that shapes our sense of humour?

**J:** Definitely. If parents laugh at people making fools of themselves, a child will do the same. Likewise if the parents react to sarcastic jokes. That's not to say children won't eventually find other things funny too, though. They'll be influenced by their peers once they reach their teens.

**D:** Yes, you can see small kids observing their parents, and if Mum or Dad's laughing, the child starts giggling too. But it changes later on. My 14-year-old finds memes extraordinarily funny, but I don't. My daughter just rolls her eyes when she sees my blank expression.

## 12.1

Hello, I'm Nina Christie, and I'm a wildlife photographer. I'll start by saying that yes, it *is* possible to make a living in this job, but it's very, very competitive. So if you want it to work out as a long-term career, you need to be determined. Just having a decent understanding of the mechanics of your camera isn't going to cut it. To be honest, it all comes down to composition. You either have an instinctive feel for it, or you don't. I actually don't think it's something you can be taught. I've done assignments everywhere, but the wildlife in Africa never fails to impress. Each country there has something unique. But it's not a simple case of jumping on a plane. You need to get permission in writing from the local authorities, and that applies to all the national parks you're planning to shoot in. Before I go on a trip, I list the animals I'm intending to photograph and do my groundwork. These days, we're spoilt for choice with quality wildlife documentaries, so I'll watch a heap to understand my subjects' behaviour better. I'll also try to book a guide for when I arrive, because they'll have first-hand knowledge of the area, and a better idea of where a subject's most likely to be found. As well as camera equipment, there are other things you'll need to pack, but be careful not to overdo it. So for example, a mosquito net'll definitely weigh you down, so best to pick one up locally instead. The one thing I never compromise on is a medical kit. I'll squeeze it into the bag and chuck out a few clothes if necessary. Getting bitten by mosquitoes or creepy-crawlies – it's all in a day's work, but you need to take care of yourself.

When I'm heading to a country for the first time, I want to be able to communicate, especially with people I might want to include in my photographs. I'll set aside some time to look up a set of simple phrases so I can make a good impression. Then repeat them until I'm word perfect. It's something all professional photographers should do, because phone translations don't get the same reaction. I leave introductions to the guide though, as I'm not always sure when it would be appropriate to approach someone. Every photographer, I suppose, has their philosophy about what makes a quality photograph. In my case, it's about capturing a real event, rather than some kind of artificial set-up. Honestly, I'd rather spend ages out in the field waiting for the right shot, than using digital manipulation later on.

I also feel a photographer must look at an animal or a bird with their own eyes first, *before* they start looking at it through the camera lens. Lenses, of course, are vital accessories, but when you think about it, looking through them also *restricts* your vision. It's like putting up a barrier, so to speak – meaning that you can't always see what's going on *around* your subject, or what it's reacting to.

Now, if you can, please go and see my new exhibition 'Out of Sight' – photos of remote areas in the jungle and bushland – beautiful places – but where illegal activity is putting wildlife at risk. Trees are being cut down and endangered animals killed. It's only when we raise public awareness of this kind of thing that governments will act.

## 12.2

### Speaker 1

Once you've seen the pictures of animals suffering just for the sake of fashion and commercial profit, there's no excuse to keep buying anything made of real fur. I felt I *had* to join the campaign, as I believe we have a moral duty to bring the barbaric fur trade to an end. I have a regular job, but I'm happy to give up my weekends, taking part in any kind of activity that'll wake people up to what actually goes on. One thing though – I can't get over the way my brothers disrespect my views. They say I should accept other people's choices, and that sometimes, there's no alternative to fur. I hardly think that's true.

### Speaker 2

There are *some* column writers that claim our movement's a joke, and that we're protesting about the climate crisis just to get out of school. I didn't expect to see that kind of attitude in a national newspaper, but then again, a lot of those articles are just click-bait. For me, it's obvious that we're facing a crisis. My parents' generation should have taken action years ago, but they left it to us. Personally I got sick of hearing depressing stories about climate change and believing I couldn't do anything about it. That was my incentive to take part in the marches – to make my voice heard. It's good to be surrounded by others who feel like me.

### Speaker 3

It shocked me to hear just how much fast fashion is responsible for carbon emissions and water pollution, and how little regulation there is. So when my sister suggested I join the second-hand shopping movement, I didn't need any further encouragement. I thought, well, someone's got to lead the way! And it took a while, but eventually some of my friends *did* start shopping second hand too. One time I went online and posted a designer jumper I'd found in a second-hand store that didn't fit, and it sold immediately. That got me into selling vintage and second-hand designer clothes full-time. It'd never occurred to me there'd be such a demand. People from all over get in touch.

### Speaker 4

The badger is a really amazing, really iconic animal, and yet thousands are being killed because farmers believe they spread disease in cattle. Where's the hard evidence? My mate said it wasn't worth protesting because the government had already given the green light to an official cull of badger populations. But I reckon protests *can* make a difference, so I thought, I'll show you, and I joined the Save the Badger campaign. I'm not for a complete ban on killing badgers – but I'm questioning why so many? It's been a bit of an eye-opener, going to events and meeting

other campaigners from all walks of life. I suppose I was assuming they'd all be left-wing and middle-class.

### Speaker 5

Originally, it was just a few of us picking up the plastic rubbish, and I thought how are we ever going to get this beach clean? But I needn't have worried because one week, out of the blue, a bunch of locals turned up to give us a hand, and they've been coming ever since. Kids too. There must have been at least 30 of them last week. It goes to show the anti-plastic movement's gaining momentum. I confess it was a friend that got me involved, though. He needed a lift down to our local beach, and when I got out of the car, I thought, I can't stand by and watch him cleaning up trash by himself.

## 0.1

**W = Woman M = Man**

### Extract 1

**W:** Where are you going to live next year?

**M:** Hopefully on campus again. A couple of people are trying to get me to move in with them – somewhere in town – and I know it might be a laugh, us all being in the same house, but honestly, I know what I'm like. On campus, we've got the library, the gym... They're right there, so I've got no excuse for not going. But if I had to travel to get to campus, it'd be too much effort. I'd just resent having to sit on the bus for an hour, or whatever.

**W:** I think I'll be staying in the same flat for another year.

**M:** I thought you were having problems with your flatmates?

**W:** I was. There was this constant friction between the other two – usually about really minor stuff – but I'd end up in the middle of it. You know, 'Can you stop shouting please, because it's driving me crazy.' But then, when it came to cleaning up the kitchen, both of them would team up against me, and say it was my turn again. Anyway, I usually hate confrontation, but I told them they had to start pulling their weight, and things are going better now.

### Extract 2

**W:** So when students come to your wood carving class, do they enjoy it?

**M:** Well, some of these kids struggle with the more academic subjects. They're just waiting for the day when they can leave school and forget about the stuff they consider boring. But give them a piece of wood and the tools, and you see this incredible transformation. It's heads down, and pretty much nothing distracts them. And by the end of term, they've made these wonderful carvings. They can't help but be impressed with themselves, and of course, it's very rewarding for me.

**W:** Some teachers find it a challenge to motivate their students. What would you say to them?

**M:** Look, in some respects, I have it easy. I show my students some basic carving techniques, and then it's up to them what form the piece is going to take ... how much detail they want to add. Give students a bit

of freedom to make their own decisions, and you'll find they actually *want* to succeed. Then there's the fact that there's no pass or fail grade. I get them to talk about the piece they've made, and what it means to them, instead. And what I like is that every piece is really unique.

### Extract 3

**W:** I have to say that I found *The Children of Húrin* completely absorbing, far more so than I expected. But it's hardly uplifting, is it?

**M:** No. Even from the early pages, one has a great sense that all is not going to end well for the central character, Turin. He's a hero in the sense that he is a brave, honourable man on a mission, but fate delivers him one cruel blow after another. As events unfold, you can see how tragedy is inescapable.

**W:** Now the book is based on various manuscripts that JRR Tolkien never completed before he died. And it's taken his son Christopher 30 years to put them together as a single cohesive story.

**M:** That's right – and overall, he really has produced a thing of beauty. Readers will notice, however, that one passage may be written in some kind of ancient English and then the next in a more contemporary manner – as you'd expect in a book pieced together from manuscripts written over a 50-year period, and that can be a little distracting. Tolkien's characterisation is sometimes underdeveloped, but not so this time, as Christopher has given us a hero we can identify with.

## 0.2

Well, hello everyone. My name's Amanda Tyler and I've come to tell you something about my work as a sculptor for a museum of waxwork figures. Um, when I'm working at the museum, I spend nearly all of my time hidden away with my colleagues in the studio. You might imagine we have a light and airy warehouse space. That'd be nice. But actually we don't have much sun coming in at all because we're down in the basement. It feels a bit sad at times, to be honest! It makes a nice change to be here with so many people and some natural light.

I suppose I became interested in sculpting at school, where I was taking classes in art and design. My teacher was very supportive and she encouraged me to go and specialise at Loughborough University on their course which was then referred to as Fine Arts. I suspect it might be called something different now.

Well, firstly, I'd like to tell you a bit about the process that goes into making a waxwork figure. To make a model, I obviously have to visit my subject – the person I'm intending to create in wax. Throughout the process it's important to make them feel as calm as possible and build up some trust, because it's a funny situation to be in, in a way. But the vital thing is to find out and note down their exact measurements. That can take a while, but we can't really proceed without that information.

Now, you'll notice there are two heads on the table – a clay one and a wax one. The clay head is what I make first. You can see I've

moulded the clay onto an 'armature'. That's this thing here, which is basically a frame built from wire netting. Back in the studio I have an armature for the whole body – and that uses rods as well. They have to be pretty sturdy, to support the frame and make it strong, so we have to go with metal, rather than anything synthetic like plastic.

Have a look at the wax head. I'm hoping you can recognise the newsreader, David Wainwright, from Channel 5. But there's something not quite right. Not that his hair's missing. That'll take another 6 weeks to insert – strand by strand. It's the eye colour, which is just very slightly off. Even the tiniest difference, though, means the figure won't look convincing. So yes, I'm going to have to replace them.

Now, another thing that we sculptors have to bear in mind is that the public have certain expectations about the way a famous person might move. That's where videos come in handy, because I can observe the subject acting naturally, not all self-conscious and stiff. I'll look for any typical gestures, and when it comes to the figure's hands, I'll make sure they're positioned in a way that seems authentic.

The whole thing is a very slow process. It's about four weeks just to get to sculpt the features on the clay head. And I'm looking at around five months, start to finish, to create the wax version and get the body exactly as it should be. At that point, I'm thinking, 'Yes, I'm done!' But then, you have to hope that the figure's going to have a long 'shelf-life'. If we get negative feedback from the public, a figure might be withdrawn after a year, which is about the worst outcome for a sculptor.

So, how do we get from this clay head to this wax one? Well, from the clay model I'll make a plaster mould and fill that with hot liquid wax. And when it's cooled, we have our wax head. Um ... it's then up to the make-up artist to work on the skin tone. They'll finish with conventional cosmetics – often a brand the subject actually uses – but it's oil paint for the foundation layer. There's also the teeth to consider, and ...

## 0.3

**I = Interviewer S = Sandra D = David**

**I:** On this week's *In Partnership* programme, we talk to Sandra Peyton and David Sadler, who together run a successful media company, specialising in the making of TV commercials. Sandra, if I could start with you. What were you doing before you set up in partnership with David and what made you leave that job?

**S:** Well, I was directing – er, drama mostly – for a small TV company. It was an interesting, experimental time for me – they were a young, dynamic group, and seemed to be going places. But these were troubled times for the business in general and they just weren't making enough money. Anyway, things weren't looking too good for me; as I'd been the last to arrive, I reckoned I'd probably be the first they'd ask to go. It was a shame really, because I'd never felt so comfortable working in a team as I did with that group of people.

**I:** So you jumped before you were pushed, so to speak.

**S:** Exactly.

**I:** David, you had a similar background, didn't you?

**D:** Yes, I'd also made a name for myself directing TV drama, but with the much larger Trenton TV. I left them because they were moving in a different direction to where I wanted to go. But the experience proved invaluable for the future – I can see that now. The thing is, working in close collaboration with others is an integral part of this business – that's always been clear to me – but I came to realise that you can't rely on other people to make things work. It's a tough old world and ultimately it's down to you – it's a question of attitude. Things only happen if you let them – and if you only see grey skies and gloomy days ahead, then that's what you'll get.

**I:** And how did you end up working together?

**D:** Well, we met through a mutual friend – at a dinner he was hosting. Sandra and I got talking about our work and the kind of goals we had in mind for ourselves, and by the end of the evening, she proposed we form a partnership. Actually, my colleagues at Trenton had warned me against starting any kind of venture with a complete unknown – they said it was too much of a gamble. But with Sandra, it was like looking into a mirror. Here at last was someone on my wavelength, someone who looked at life through the same camera lens. And, anyway, I thought it was time to live a little dangerously for a change.

**I:** And once you'd decided to become partners, how easy was it to raise money for your new business?

**S:** To be honest, it was an absolute nightmare – we just couldn't seem to get the finance. But you know, you can't afford to let things like that get you down. And throwing a tantrum in a bank manager's office is never a good idea – you might need to go back there one day. No, I just couldn't work out what the problem was, given our experience and the way the advertising market was shaping up at the time. We were just a small concern, asking for a small amount of money. But eventually I met a private investor who understood what we were about – and then, once we'd made a couple of ads, money was easier to come by.

**I:** David, how does, er, advertising work compare with TV drama? Is it very different?

**D:** Well, for a start there's often a greater budget allocated than for normal TV work, and that can be very liberating. But the market's understanding of quality may not be the same as yours and you find your creativity stifled. Yes, it's our own company, and it may seem a creative business to an outsider. But an advert is not your own baby in the same way that a TV drama might be. There are too many people who have a say in what you do and what goes into the advert. But that's just the way things are.

**I:** So what does the future hold for the company?

**S:** Well, we can't really say too much at the moment. It's not that we're not willing to, it's just that we're not entirely certain how things will work out ourselves. In the meantime, establishing the best reputation possible within the advertising industry is what it's all about.

**D:** That's right. The normal thing might be to look at some type of long-term growth for the business, but at the moment we're concentrating on consolidating our position, rather than branching out and diversifying. Who knows what the future will bring?

**I:** Sandra, David, the very best of luck for the future. There we must leave it. Thank you.

**S:** Thank you.

**D:** Thanks.

## 0.4

### Speaker 1

Compared to *some* people in my pottery class, I was definitely the beginner. They were making complicated vases and massive plates, and I was just trying to get the hang of a basic bowl. You see, the wet clay goes on a potter's wheel, and it spins round and your bowl shape's looking pretty good, and then suddenly the whole thing collapses. Never mind. Really, all I wanted was the chance to get out of the house and give myself a break from the illustration work I do. I'd sign up again, but the teacher would only explain something once, and then assume we'd got it. So I never really *did* understand how to use the glazes.

### Speaker 2

I enrolled for a year of Spanish because someone I knew had done the course already and had said the tutor – this woman from Argentina – was super-capable and got everyone up and talking all the time. And because she was from South America, where I was planning to travel, my thinking was that she could give me some insight into some of the local customs. But when I turned up on day one, I found out that someone else had taken over the class. It was a year of messing about, and no sense of purpose. He'd hand out a worksheet now and again, but the exercises were totally random.

### Speaker 3

My job as a set designer takes me all over, so trying to fit in an art class wasn't easy. And then if there's one thing I'm uncomfortable doing, it's having to collaborate on a project, even more so when it's something personal like art. But that's what the tutor always had us do. That's not to say she didn't let us express ourselves, though. The thing was, it was my friend that'd really wanted us to go, and I let her talk me into it. She wouldn't have had the confidence to walk into a room full of unfamiliar faces by herself. I suppose I learnt something about surrealist painters – it's always good to expand your horizons.

### Speaker 4

It was about six months ago I got my estate agent licence, and now I'm slowly building up my client base. So far, I haven't run into anyone else that was on my course, which is

fine by me, because most of them were just in it for the money. The tutor would occasionally set up some kind of role play, a mock interaction between us and a client, and then they'd break off and start talking about ways to manipulate people hoping to sell their home. That kind of approach is crossing the line. Anyway, I achieved what I set out to do, meaning I no longer have to sit behind a bank counter all day.

### Speaker 5

I got my first-aid certificate about eight years ago, but you have to take a refresher course every two years if you want to stay certified. Being the first-aid officer's part of my job description, so I haven't really got any choice but to go along and repeat the training. Usually I don't mind, but the guy running the course this time really wound me up. He was coming from the position that none of us would have the first clue about what to do in an emergency – like we'd all be useless. At one point, I was just on the verge of saying something, but this woman, a colleague of mine, said to let it go. I think she's the kind of person who avoids conflict – whereas I'd rather stand up for myself.

## 0.5

### I = Interlocutor A = Ana J = Jan

**I:** Good morning. My name's Kate Benton and this is my colleague Susan Meredith. And your names are?

**A:** I'm Ana.

**J:** And my name is Jan.

**I:** Can I have your mark sheets, please? Thank you. First of all, we'd like to know something about you. Jan, what are your main reasons for learning English?

**J:** Erm, because it's er, it's very useful, very necessary for me. I began to work with international projects and I felt that I needed to improve my English. I hadn't studied any English since I left school and I was getting a little bit rusty, so that's why I signed up for a course.

**I:** Ana, how long have you been learning English?

**A:** Since I was a child, but then I stopped and now, since last year, I'm studying again.

**I:** And what do you enjoy doing in your free time?

**A:** In my free time? Er, I like to read. I like very much reading books about adventures, novels, these kinds of books. And I like go to the cinema. I go once a month, twice a month sometimes. But I would like to go there more frequently.

**I:** And how about you, Jan?

**J:** You know, I think Ana and I share more or less the same interests. I read a great deal, and I'm a regular cinemagoer. I particularly enjoy getting together with friends, though. I like being in the company of other people. I'm not one of those people who can for very long ... who can be for very long on their own.

**I:** What have been some of the happiest moments in your life recently, Ana?

**A:** Well, my wedding! It was a perfect day, it was in last September. I enjoyed a lot, I wasn't nervous, I feel very quiet and I

could see all my friends and my family, and everybody was happy. It was perfect.

**I:** Jan?

**J:** Well, my happiest moment is more related with work. I gained promotion last year in my company, and that's something I really wanted to achieve. It's given me a lot more financial, er, a lot more stability, and it also means I have the opportunity to travel.

**I:** Thank you.

## 0.6

### **I = Interlocutor A = Ana J = Jan**

**I:** In this part of the test, I'm going to give each of you three pictures. I'd like you to talk about two of them on your own for about a minute, and also to answer a question briefly about your partner's pictures. Jan, it's your turn first. Here are your pictures. They show people who are checking the time. I'd like you to compare two of the pictures, and say why the people might be checking the time and what they might do next. All right?

**J:** OK, the woman on the football field – er, football pitch – and this man here, at the station, are checking the time for very different reasons. I would say that this woman, the referee, is looking at her watch probably because she's wondering how many minutes are left – I mean – before the match finishes. She might have thought it was nearly the end and she may be thinking – I've got to blow the whistle in a few moments. It could also be the start of the match, I suppose, and she could be waiting for all the players to come onto the pitch. But maybe not. She looks quite hot and worn out. On the other hand, in this one, er, the man looks worried – more stressed out than the referee. It's very likely he's waiting for a train – maybe he has an important appointment and he doesn't want to be late. Or, it could be that he's waiting for someone and they haven't turned up. The thing in common – they're both checking the time because they're under pressure. And, er, what might they do next? I think there's a good chance she's going to blow the whistle – that's it – game over – and for him, it looks as if he's about to head for the platform – he can't wait any longer. His patience has run out.

**I:** Thank you. Ana, which person do you think is most concerned about the time?

**A:** I think actually this man – the father. He's in a rush. He's wearing a suit so I think he's going to the office. Probably if he doesn't arrive to work on time, his boss is going to tell him off. Or he'll get a warning – 'Don't be late again'. And if he's the breadwinner, he really needs that job. So yes, he's probably the most concerned, the most nervous, because he's worried he won't be punctual.

**I:** Thank you. Now, Ana, here are your pictures. They show people reading. I'd like you to compare two of the pictures and say what the people might be reading, and why they might need to read together. All right?

**A:** OK, er, in these two pictures there are people who are reading something

together, but in this picture there are two adults in the nature somewhere, probably, whereas in this one – I'm guessing that's the dad and a child in the child's bedroom, or, or, maybe the living room. The dad seems to be reading a story to him, to his son. Perhaps they're reading together before the boy goes to bed, and this is something they do every day at this time. They read together because it makes him relaxed and sleepy. Probably the boy wants the same story again and again. He needs his dad to read to him because he's very young ... he can't read yet. Erm, in this picture, it might be a map. I suppose the people are reading some names ... the places they want to go to ... er, perhaps they er – got lost. Yeah, they're out in the nature and they got lost.

**I:** Thank you. Jan, in which situation might the people benefit most from reading together?

**J:** Erm, well, this situation in the pharmacy – it looks as though she's reading something out – the instructions – and he's maybe reading over her shoulder. It's details like ... how often should you take this stuff, what the side effects might be – or don't take this medication when you're driving. Or maybe she's trying to persuade him to try a new medication that he doesn't usually take.

**I:** Thank you.

## 0.7

### **I = Interlocutor A = Ana J = Jan**

**I:** Now I'd like you to talk about something together for about two minutes. Here are some things that can affect a person's decision to change jobs. First, you have some time to look at the task. Now talk to each other about how these things might affect a person's decision to change jobs.

**J:** Right, OK. Let's start with the obvious one – income. Surely that's the thing that most people are interested in. Don't you agree?

**A:** That's right. If you don't get a good salary in your job, and another job gives you more money – probably you will decide to change jobs. You can't live very well if you are earning not a very high salary. So yes, if you apply for a job in a different company, and they say – we will give you this salary – and it's higher – of course you will accept. What do you think?

**J:** Well, yes, it's significant – a significant factor. Although, – I suppose that money isn't everything – at least for some people. I mean, if you have to work with the same people all day, it's important that you get on with them. So if you were working in an environment where everyone was in conflict ... where you didn't really feel like part of the team ... I can imagine that would drive you to change your job.

**A:** Yes, getting on with your colleagues is necessary. Because you are there for maybe six or seven hours a day. But imagine you changed your job, and in the new company, the situation is worse. You can't know what the people are going to be like. Anyway, for me, I want to ... the chance – the opportunity to travel. Working all the time in an office is not for me.

**J:** You mean you want to travel around the country for work, or you'd like a job that involves international travel?

**A:** Well, I like communicating with people, so I don't mind. I think if you are travelling a lot, you're always meeting new people. How about you? Would you change jobs if you could travel more?

**J:** Personally speaking, I'd rather go travelling with friends. If you're obliged to travel for work, probably it's not as exciting as you imagine. You have to stick to a schedule, and there's no, er, flexibility. But anyway, I suppose that for some people, like yourself, the opportunity to travel could be very attractive. On the other hand, if someone had a lot of family commitments and they were required to travel in a new job, they might decide not to change. OK, what about the work environment?

**A:** What does 'work environment' mean exactly?

**J:** The physical conditions. Like – if your office feels like a pleasant space to work in.

**A:** I see. Well, since the last ten years maybe, big companies are making the work environment much nicer, much better for staff.

**J:** With gyms, rooms for gaming ...?

**A:** Exactly. Maybe some people would really like to work in that kind of environment – they can have fun and work at the same time.

**J:** I think it's only really big corporations that have those kinds of facilities.

**A:** OK, but maybe there are other possibilities. Just the walls can be a nice, um a very bright colour – you can have flowers and plants. Lots of windows. It doesn't have to be a small, dark space.

**I:** Thank you. Now you have about a minute to decide which of these things might have the least influence on a person's decision to change jobs.

**J:** The least influence? OK. As I said before, travel isn't an attractive aspect of a job for everyone. It depends on your circumstances – whether or not you have responsibilities at home, or whether you have a lot of personal freedom. What do you think, Ana?

**A:** I see your point. It's not for everyone. But also, not everyone is concerned about promotion. Some people are satisfied with a normal job ... in the middle. They aren't very ambitious. They just want to come to work, do their job, have a chat with their colleagues ...

**J:** But it doesn't have to be about ambition. If you've been doing the same job for years, and you follow the same routine every day, you're bound to get bored. And I think everyone wants to be recognised for their work. If you're never offered a promotion, I think you would feel that your boss didn't appreciate you.

**A:** So you're saying that travel probably has less influence than promotion opportunities?

**J:** I'd say so. And besides, aren't we supposed to be reducing the number of times we fly ... take a plane?

**A:** That's true. But the least influence ... I think it depends on the person.

**J:** Fair enough.

**I:** Thank you.

## 0.8

**I = Interlocutor A = Ana J = Jan**

**I:** Jan, do you think it's a good idea to change jobs from time to time?

**J:** Well, I'm still studying and I haven't started work yet, so I can't speak from personal experience. But perhaps it depends on the kind of industry you work in and whether you feel the work is rewarding or not. If the work is stimulating, there's no need to change. But on the other hand, perhaps you can develop your skills and build a network ... and er, yes, make useful contacts, and er, get a fresh perspective, if you work for different companies.

**I:** And Ana?

**A:** If it's your choice, perhaps it will be good to change your job. But sometimes it's not your choice. These days, a lot of people I know only work for a short contract – just a few weeks or a few months somewhere. So they don't get any benefits, anything extra ... just the wages. In that situation, it isn't a good idea.

**I:** Jan, Ana, how important is it for a company to provide training opportunities for employees?

**A:** Well, in my case my company trained me when I started, and it was a very useful training. If they hadn't trained me, I couldn't do my job. And um, I will go on another training course maybe in March, next March, to study more about customer service. I'm looking forward to it because it will help me in my job.

**I:** Jan?

**J:** Well, I think that for most kinds of job you need training at the start. If you're working in a fast food place, someone has to show you what to do – how to cook the food, how to operate the kitchen equipment. If you work at the stock market – there must be a training period. So whatever job you do – there has to be some level of training. But later companies also need to offer further training, so their employees can be more skilful, more productive. Otherwise, they will always stay at the same level. And they can be an incentive – training opportunities – to make you want to stay with the same company.

**A:** Can I say something more?

**I:** Yes, of course,

**A:** I agree with Jan. I think it's not enough to train people at the beginning. There is always something new you can learn to be better at your job and to be ... to feel more satisfied with yourself.

**I:** How far do you agree that technology has brought more benefits to the workplace than problems?

**A:** That's a difficult question. Of course, I can't do my job without my computer. All the information is on it, and it's quick to find everything I need. But I have heard that some people are worried about technology at work because they think it's a way for

their manager to er, be like a spy. So that's a disadvantage – a problem for them.

**I:** Do you agree, Jan?

**J:** Well, I think probably some companies do invade the privacy of their employees. And we need to have laws to protect employees. There's also the issue of automation. This is the kind of technology that people are very concerned about. They're worried how it will affect their jobs. I'm not sure where I stand on this. Probably in some industries automation might be a real benefit – it might be better to have a robot doing a dangerous job than a human.

**I:** Ana?

**A:** Well, I think we can't stop automation. More and more tasks will be done with automation.

**I:** Alright. Sometimes people spend all their time working, so that there is no room in their life for anything else. Why do you think this is?

**J:** I know people like this – one of my father's friends. He's very, very hardworking. I think he's a very senior person in his company, and I think he enjoys the status, and having money to buy very expensive things. But he's always very stressed, very pale – and, er, out of shape. But material things are very important to him, so he keeps working a lot of hours.

**A:** I agree with you, because some people just want the status. So friends and family are not their priority.

**J:** Yes, that's right.

**I:** Thank you. That is the end of the test.