# Workbook Audioscripts

## 1 AIMING HIGH

**Listening Part 1 Multiple choice**

**M = Man W = Woman**

**Extract 1**

You hear two university students talking about applying for jobs.

**M:** I mean, I must have sent out loads of applications, dozens of them, I've lost count, actually. It's all been in the last few days, since we got our exam results, so it'll be interesting to see what kind of response I get. Who knows – it might be better than I expect. Maybe I'll be an overnight success! Because I have to admit, before I started applying, I was pretty apprehensive. But actually, once I got all my details and qualifications down, I reckon I come across quite well on paper. It's the interviews that really worry me. I'm sure I'll be offered something – but exactly what, that's a different matter altogether.

**W:** To be honest, I've put off applying for anything. I visited lots of websites and saw a few positions that I was qualified for but realised my heart just wasn't in it. What I really want to do is carry on with this, you know, take it to the next level, do a postgrad or something. I reckon if I do that, eventually it'll lead to the kind of job that allows me to work abroad. And now Dad's been bought out of the firm, I really think it's my best option.

**Extract 2**

You hear two business colleagues discussing a conference they have just attended.

**W:** I was pleasantly surprised I must say. You know, you go to some of these things and there are just hordes of people, all the best presentations are full. But the location was right this time – the rooms were all very large. And also the expertise on show was amazing – from all aspects of the industry. I just felt that it was a bit static, though, a bit passive. I'd have loved more time to probe the speakers, to draw them out on some of the ideas they'd put forward. It was a missed opportunity if you ask me.

**M:** Yeah, I agree up to a point. But I've never had a burning desire to hear people like Professor Walters speak. I decided long before the conference to give his presentation and several others a miss! In fact, when I first saw the schedule, I thought they might be overdoing it a bit and it'd be better to have a smaller, more select group of presenters. But now it's all over, I think they got the mix about right. And quite often with conferences, a number of speakers pull out as the event approaches, but there wasn't a single no-show this time, which was great.

**Extract 3**

You hear part of a radio discussion in which two people are talking about plans to expand the size of their city.

**W:** Well, I think the council's plans to increase the city's population by 25% over the next 30 years are bold, don't you?

**M:** Up to a point, yeah. The emphasis on apartment blocks is questionable, though – it's out of keeping with the city's character. But otherwise, I was encouraged. Too often these sorts of long-term plans completely ignore the things that contribute most to quality of life – parks, playgrounds, pools. But there was lots of good detail on that sort of thing.

**W:** And the council's decision to invest so heavily in the bus and rail systems a generation ago will be worth it if this goes ahead. And I think the changes will give the city more of a reputation with people overseas.

**M:** Yeah, that's true. But within the city itself I think it might water down our sense of who we are. And in the rest of the country, they'll be pretty indifferent about these plans.

## 2 TIMES CHANGE

**Listening Part 2 Sentence completion**

Hi, everyone. How many of you today have got a device with you that can take photographs? Most of you – that's what I expected. These days, photography is just a part of everyday life. So what I want to do in my talk this morning is look at how photography has changed over time. That'll give us a better idea of how we got to where we are today.

So – one early technological breakthrough came in the 1850s when a process called 'wet collodion' photography was developed. Nothing like this had been done before. The images produced by this process were printed on paper covered in albumen – which is actually egg white. What was unique about them was the fact that the images included clear details of a kind not seen before. This meant that both amateur and commercial photography experienced a massive boom in the mid-1850s.

But it's funny because fashions in photography have often changed over time. By the end of the 19th century, photographers had fallen out of love with this approach. What emerged was called the 'pictorialist' school of photography. This was a more subjective approach that involved more manipulation in the dark room. For example, photographers often changed a negative by introducing soft edges to some of the main features. They thought this made it more attractive.

American photographers also liked the idea of subjectivity. But they thought this should be achieved in the way each individual photographer actually

took their photos – not in the darkroom. In California, photographers like Edward Weston and Ansel Adams became famous for the way they took photographs of the local desert and their photos received global recognition.

In Europe, in the aftermath of the First World War, the 1920s were a period of great change and social transition. Photography played an important part in this because it was seen as a modern technology – it was all about innovation and change. Throughout the 1920s, European photographers were turning their backs on traditional values. And they expressed their hope for a better future through the images they took.

Another important development had its roots in France during the inter-war years. This became known as 'humanist' photography, and it's particularly associated with figures like Henri Cartier-Bresson. These photographers took images of human interest and then exhibited them to a mass audience because they were featured in popular magazines, such as *Life*, for example.

Now, according to some writers, photography really came of age in the 1960s and 70s. For the first time, people began to think of it as an art form, like painting or sculpture. This was because photographers tried to get a powerful emotional response to their images, which was what other kinds of artists wanted too.

The popularisation of photography continued in the last decades of the 20th century. Then, around the year 2000, there was a significant change in attitudes to photography. The most obvious illustration of this came in auction houses and galleries, where there was a massive increase in the value that was placed on photographic images.

So, we've seen that photography has long been associated with modernity, and that's what made it so popular with the public. That's just as true today as it was in the past. What's different now, though, in the digital age, is that we're shown an image, whether still or moving, almost every time information is conveyed, and that has transformed the way society thinks about photography.

## 3 GATHERING INFORMATION

**Listening Part 3 Multiple choice**

**I = Interviewer O = Olivia Hadfield**

**I:** My guest today is Olivia Hadfield. She's been doing research into colour – in particular, how people react to different colours and why colours can prompt us to behave in certain ways. Olivia, how did you first get involved in this unusual line of research?

**O:** Well, it was a logical progression in many ways. I'd worked in marketing for many years, so I understood very well how industry uses colour to manipulate consumers. But I was tired of the rat race. I'd worked as a researcher after leaving university and actually just wished I'd never left that academic environment. So, getting back into research, and this time looking at colour, seemed like the perfect solution – continuing with what I knew about, but coming at it from a different perspective.

**I:** You mentioned marketing. What has your research shown about how some brands use colours as part of their marketing campaign?

**O:** Well, firstly, that it's absolutely commonplace. Colour is one of the most powerful influences we know. It can create moods and affect our behaviour and emotions – it's just a universal human characteristic. Though different colours can have different associations in different parts of the world – that's something that businesses could pay more attention to when marketing their brands. However, the main finding of my research into marketing is that up to 80 per cent of consumers recognise a brand by its colour. But interestingly, less than 20 per cent of them realise they are doing this.

**I:** So, thinking about the associations that people have for different colours – can you give us a few examples? Black, for instance, what do people associate with that?

**O:** Black is the colour of luxury and wealth. My research has shown that it's by far the most popular car colour for people who are well off – but why, I couldn't say. Blue is always associated with calmness, and that's because it has a short wavelength and is easy to process, so there's some science behind that. White's interesting because it's associated with cleanliness in the West, but with death in much of the East. Then, red is associated with winning, so sports teams of almost every sort want red in their strip.

**I:** And I know that you've also done a lot of research into how our sense of taste is affected by colour. What can you tell us about that?

**O:** Well, some of it you'd expect – it's common sense. We instantly judge the ripeness of fruit and vegetables by their colour. But we also judge junk food by its colour, which you'd think could be misleading. Apart from that, the findings just get odder and odder. Hot chocolate tastes better in an orange cup. Sweet food seems sweeter on white plates. And dark-coloured soft drinks are more thirst-quenching than light ones. The list just goes on and on. There's little rhyme or reason to it.

**I:** And what about you yourself – what colours do you prefer?

**O:** One of my pet hates is actually the colours that people paint their houses here in the city where I live. It's so different now compared to the past – just like so many other aspects of life. In my neighbourhood, there was a time when you looked out of your window and – wow – it was a riot of colour. But people these days are afraid of standing out – or at least, they're afraid of not being able to sell their house by painting it a colour that's anything other than dreary. So, there's this sort of grey/beige look that I call 'greige', which is everywhere.

**I:** And lastly, Olivia, what about the future? What aspect of colour would you like to research next?

**O:** Well, it's an endlessly fascinating topic – partly because it can be rather unpredictable. We know for example that dogs see fewer colours than people, but they see moving objects much more clearly. Birds can see some ultraviolet and infrared light that is invisible to the human eye. So, we already know there are variations between animals and humans, but what fascinates me is that this appears to be true even between different people. The ancient Greek writer Homer wrote about 'green' honey, but I've never seen any. There is evidence that in some languages the words for colours arise in the order that they can be physically produced. The Himba tribe in Namibia divide colours into categories that are quite different from those used in Europe. So, if I could secure the funding, I'd really love to investigate some of those factors more closely.

## 4 ALL IN A DAY'S WORK

**Listening Part 4 Multiple matching**

**Speaker 1**

My first day, I couldn't believe it. It wasn't what I was expecting at all. I thought it'd be really peaceful, you know, out in the countryside and everything. But these days, it's all mechanised. My job involved standing on a special platform on the back of a tractor which lifted you up to the tops of the trees. It was quite noisy and I had to wear ear protection so I couldn't really communicate with anyone except with hand signals. Then, there was another machine that separated out all of the leaves and twigs and stuff that they obviously don't want. That was quite noisy too, so it wasn't exactly a romantic setting! The owner was a nice guy, but I think he was under quite a lot of pressure and kept to himself. But there was a fabulous bonus system if you worked quickly, so I ended up doing really well out of it, which at the end of the day was my only reason for doing it.

**Speaker 2**

It could certainly be pretty stressful, you know, at busy times like the day before a public holiday, but then there were some slack periods as well, which were boring actually because we weren't allowed to chat to the others – it would have given a bad impression I suppose. Everyone was expected to work different shifts each week which suited me because I could usually fit it around my childcare, though some of the others found it really inconvenient. It was in a small town so we saw the same faces every day, usually just coming in for something to cook that evening. Certainly not something I'd consider long term, though.

**Speaker 3**

It wasn't what I wanted to do, but I couldn't find anything else, so I didn't have a lot of choice, did I? For the first few days, I just felt exhausted – I had no idea it was going to be such hard work physically, and my hands were quite sore from using all the chemicals and brushes and so on. And I was always on the night shift so I had to adjust to that and the impact it had on my social life! I thought I might quit for a while there and only stuck it out because I needed the money. I'm glad I did though, because after a while I started doing different stuff, in the rooms, in the kitchens, so time passed really quickly considering. They catered for people from all over the world, but of course we never got to talk to them!

**Speaker 4**

It was all a bit of a rush. I started the day after the interview so I didn't have much time to prepare. It was a huge place and a very complex process, but my actual job was pretty simple, just assembling one tiny component. The managers were great – you never saw them from one day to the next so you weren't being hassled all the time! It probably sounds dull and the wages weren't anything to get excited about. But they were a great bunch of guys on my line. We had a real laugh in the lunchroom and after we knocked off, so I'd be very happy to go back and do the same thing next year.

**Speaker 5**

I want to go into law so this wasn't exactly relevant but hey, it was only a holiday job! I thought it would be pretty straightforward to find something over summer, but actually I think I was lucky to find this one. And I was so nervous at first, but after a few weeks I knew the commentary by heart, and I had to remember to put some intonation in my voice. I was working with people from overseas mostly and a few visitors from out of town. It was really satisfying when they gave me some praise and told me how informative and interesting it had been – that made it all worthwhile.

## 5 GETTING ON

**Listening Part 1 Multiple choice**

**Extract 1**

You hear two workmates talking about their older sisters.

**M:** To be honest, because of the age gap, we were never that close when we were kids. She was seven when I was born and they say that, you know, older children are sometimes resentful when their little siblings suddenly arrive. I don't know whether that was true or not in our case – I think it was more that she had her own things to do and I had mine. We were at different stages, so we didn't actually have much in common. But it's worked out really well now that she's just down the road because I can drop in whenever I like. And, well, it's just family, isn't it? It's different to being with your friends. We never go out and do anything – just chat.

**W:** Yeah, I know what you mean. I'd love to see my sister more often, really. When we were little, she was always telling me what to do. And I always did it! Well, until I was about 13 anyway, then it started to get on my nerves, and I told her so! We went our separate ways then for a few years. But now we're older, she just cracks me up like no-one else I know. We giggle for hours when we do see each other. And she's a great aunt to my kids as well.

**Extract 2**

You hear two neighbours discussing plans to build a wind farm near their houses.

**W:** I know that wind turbines produce energy without emissions, but that's not everything, is it? I mean, what about the impact on people's lives of having this thing on our doorstep? I'm not worried about spoiling the view of the hills – they're covered in cloud most of the time anyway! But there's going to be that constant low-level drone whenever they're turning. You can't escape that, night or day.

**M:** Hmm, maybe we can still change the council's mind if we make enough fuss? I wish they'd think more about the proposal for tidal power – you know, turbines below the surface at the harbour entrance. That looked like a promising idea.

**W:** I know, I'd have preferred that. But it's a done deal now – they won't back down. Still, at least the wind farm's all being assembled off-site, so we won't face weeks of hassle while it's being put up.

**Extract 3**

You hear an older man and a younger woman discussing changing attitudes to manners.

**M:** When I was a child, there was much more emphasis on good manners and polite behaviour than there is today. There were all sorts of rules about what you should and shouldn't do at the table – always break bread rolls but cut loaves of bread, never peel a boiled egg, always cut the top off, that sort of thing. I know, most of it was perfectly silly – and the deference towards ladies, standing up for them on buses and so on, that's not really relevant today. Other things, though, are still important. We were always taught to show our appreciation when someone did something for us. But I send my grandchildren presents and then, nothing, I never hear back from them!

**W:** Yeah, that's no good. But I do still see young people standing patiently in line, you know, for concerts or the cinema, which is nice – so much more civilised than everybody pushing in.

**M:** Well, we do it here, but it's not like that everywhere in the world.

**W:** No, you're right. I'm amazed sometimes when I go abroad on holiday.

## 6 ALL IN THE MIND?

**Listening Part 2 Sentence completion**

It's not hard to look back at history and find examples of highly creative or intelligent people whose personal behaviour seems odd, colourful or eccentric. The physicist, Isaac Newton, like many creative people, hated social functions and always chose solitary activities instead. The composer Schumann believed his musical compositions were dictated to him by Beethoven – not impossible you might think, except Beethoven was already dead! And the writer Charles Dickens is said, while walking the streets of London, to have used his umbrella to get rid of beggars that he imagined were following him – although no-one else could see them!

This is more than a coincidence. The first scientific evidence of a connection between eccentricity and creativity was established in a 1966 study by American behavioural geneticist Leonard Heston. He found that children who were adopted away from their eccentric mothers at birth were more likely to be creative in later life compared to those adopted from more conventional mothers. Heston concluded that such eccentricity was not a learned behaviour. In fact, it was a genetic inheritance that was passed on to exceptionally creative people.

Now today, of course, psychologists understand a great deal more about this kind of behaviour. We know that human beings' sensory organs – their eyes, ears and so

on – send a vast amount of information to the brain. In fact, at any one time, there is so much of this information that it's impossible for the brain to process the majority of it. As we walk down the street or go about our daily lives, our senses are transmitting far more data about the world around us than our brains can cope with. And so what we believe happens in most people is that they are able to ignore most of this information. But for some reason, eccentric/creative types can't do this. As a result, they receive input that is not relevant to their current situation, so they may behave in ways that seem unusual or out of context.

One interesting line of research is that being conducted by Anton Strue and his group at the University of Edinburgh. Strue's been investigating why eccentric/creative people have a tendency to be introverts when compared to less creative people. He's concluded that for eccentric/creative people, not only are their brains overburdened with information about the world around them, but they are also bombarded with information created within their own minds. In particular, they have more memories from the past, which may explain why they sometimes seem more interested in themselves than the outside world.

So, are eccentric/creative-type people doomed to be outsiders who'll never fit in? Perhaps not – at least, not anymore. Society is changing quickly, the workplace especially is changing. And what we see today is that many leading corporations value eccentric/creative-type people very highly. Why is this? Well, I think that the rise of certain industries, especially the information technology sector, has given these naturally gifted personality types an outlet for their creativity which didn't exist before. In fact, at some business schools, this is openly recognised. For example, a number of MBA programmes now actually want to teach non-eccentrics to think 'outside the box' and are running training courses to help develop techniques and strategies to achieve this. I'd like to see these opportunities increasing so that more of us can learn to think like the highly creative and sometimes eccentric characters who've contributed so much to society in the past.

## 7 FEELING GOOD

**Listening Part 3 Multiple choice**

**I = Interviewer C = Clyde Wilson**

**I:** Today, I'm talking to solo sailor Clyde Wilson. Clyde, I'd like to talk about some of your experiences at sea in a minute. But can we start with your motivations? What made you want to do it?

**C:** Well, I'm a cruising sailor, not a racing sailor, so I've never been interested in being the first or the fastest. It was just the thrill of being alone out there on a vast sea – that was what I loved, though my family just didn't get it at all. And it's true that as you go ocean sailing more often, that feeling of excitement diminishes – it's not as intense. I guess you get used to the environment to some extent. So, then it became more about the places a boat could take me – tiny islands in the Pacific, for example – which are only accessible by sea.

**I:** And what about accidents? Has anything ever gone wrong? I suppose it'd be quite easy to hurt yourself out there.

**C:** My biggest fear was a heavy fall, perhaps a broken bone, then you'd be in quite a bit of trouble if you were by yourself far offshore. It's quite difficult to guard against that sort of thing. There are gales and storms sometimes on the ocean, you can't get around that. You'll need to go up on deck at night in heavy rain to take in the sails or whatever. But you can bring misfortune on yourself if you rush things. I taught myself to step very slowly and deliberately. At times, I crawled along the deck – to reduce the risk of a fall, because the motion of the boat in a rough sea could be quite violent.

**I:** You once wrote about a storm and said you wouldn't want to go through that again. Were storms the most dangerous time for you?

**C:** Storms are never pleasant, but if you look at the big picture, it's quite unusual for modern yachts to be wrecked in a storm. They might suffer damage, but generally the boat stays afloat. Most boats that sink do so because they hit rocks or a reef. People think that in the middle of the ocean the risks must be greater than closer to land, but it's not necessarily so. When I was sailing along the Great Barrier Reef or the coast of Patagonia, that was maybe the most risky time, especially when you're by yourself because you have to sleep, and things could go wrong.

**I:** You've talked about accidents and how to avoid them. But what about general health? Have you ever fallen sick on your boat?

**C:** Yes, I have, but not too often. I always eat a wide variety of foods, fruit, vegetables, pulses – they might be out of a tin, but they're still nutritious. It's not like the old days when sailors suffered from scurvy and other illnesses related to a poor diet. And the good thing about tinned food is it's sterile, so you don't get an upset stomach. In fact, on the ocean, it's a pristine environment, and you lose immunity, so when you do get back among people again, you immediately pick

up any bugs that are going around. Sometimes, you regret coming ashore at all! That's happened a few times. But as long as you keep your immunisations up to date, you can avoid most of the other health problems in equatorial regions.

**I:** Have there been times when you've felt really afraid at sea – you know, scared to death?

**C:** The question of fear is interesting and it's not really how I imagined it would be. I'd supposed that most of the time, when the weather was fine, there would be nothing much to worry about. But then, just periodically, there'd be a bad gale and there would be these moments of really intense fear. But actually, I can't recall ever being terrified. Equally, though, I can't remember a time, even in fine weather, where there wasn't just a niggling sense of doubt, of feeling exposed and vulnerable, and that never really goes away, even after years of experience.

**I:** And lastly, Clyde, what about the good times? For you, what's the most special time on a voyage?

**C:** Well, that's difficult because there are so many. A starry night sky in the trade winds, that's kind of magical. And the change of light, either the dawn or dusk twilight, both of those can be very beautiful in mid-ocean. But it does pretty much depend on the weather. In driving rain, they're nothing special! But the one thing that isn't weather dependent is when you first glimpse something on the horizon after weeks at sea, maybe the outline of an island or just the blink of a lighthouse, that's always the most memorable moment.

## 8 THIS IS THE MODERN WORLD

**Listening Part 4 Multiple matching**

**Speaker 1**

Well, I knew it was going to have an impact. It never fails to amaze me that we're all so reliant on our gadgets these days! But I mean, I was just paralysed. I couldn't do anything. I'd get to work and not know where to begin. It wasn't just that I couldn't use my mobile, but I couldn't call other people on theirs. I'd need to speak to someone urgently about a job I was doing for them, I'd call on their landline, but not a single one of them answered – they were all in meetings or out of the office. By mid-morning on the first day, I wished I'd never got involved. At least everyone was understanding when I finally did track them down.

**Speaker 2**

It was an interesting experience. To begin with, it didn't make much difference – I just carried on as usual. Work seemed much the same and my home life wasn't really affected either. My kids are too young for that kind of thing. But, from about day three, I just got this increasingly intense feeling of discomfort. It was exacerbated by the fact that a destructive weather system was developing on the continent and the people I used to be in partnership with are all over there and, well, I couldn't help but worry. I could still buy a daily, of course, which I read on the train, but it wasn't the same as having instant access to what's going on.

**Speaker 3**

I'm a student and in lectures I take notes longhand, so it didn't make much difference there. I had several assignment deadlines looming, but everything I needed was available in hard copy in the library so my work just went on as normal. But it was outside of my academic life that I felt the greatest impact. I live with my mum and dad and they were really good about it. But it was so hard to get things done – if I wanted to go out to a show or travel somewhere, I found that I wasn't used to organising things over the phone, so quite often just ended up staying at home or going round to someone else's place. I was happy enough at the time, but in retrospect, I think I should have made more effort.

**Speaker 4**

I just tried to relax and remember that 20 years or so ago we all managed perfectly well without all this technology. Reading print versions of books, for example, was the norm, after all! And I thought my social group wouldn't miss me, but actually some of them accused me of being standoffish – that was hard to take because I was in an experiment after all. One habit of mine is keeping a visual record of my day and posting it on social media and I have to say, I did find it challenging to wean myself off that. You get so used to being able to instantly take a shot of something – whatever you've been doing. But overall, it was worthwhile.

**Speaker 5**

I'm a builder and in large part I work with my hands – hammer, saw, nail gun, you name it – so my day wasn't affected too much by the experiment. I think if I'd been on my own somewhere, I wouldn't have minded. I'd have found something to distract me easily enough. But I'd see the other guys on the construction site on their phones or whatever, in the coffee break or at lunch, texting or chatting. That's when I realised how much I missed not having my phone with me. I'd have given anything to change places with them. I just really wanted to know what everyone was up to and hear their news. Still when the other guys heard about the experiment, they were great and made an effort to be more private. And now the experiment's over, I shall appreciate my gadgets even more.

## 9 GOING PLACES

**Listening Part 3 Multiple choice**

**I = Interviewer J = Jenny Parker**

**I:** My next guest is British traveller Jenny Parker, who's just returned from Vanuatu, a group of islands in the South Pacific. Jenny, what made you want to travel to Vanuatu?

**J:** Well, I was on my gap year – I'd just spent six months working in a hotel in New Zealand – and I knew I wanted to go travelling, do something adventurous. One day, I got chatting to a guy at the hotel who'd been to Vanuatu several times and really raved about it – said it would be unlike any place I'd ever seen. At first, I wasn't sure. That hotel job was a real find – I'd made a lot of friends and had a great time; it was hard to leave. But his descriptions were just irresistible in the end.

**I:** So when you arrived in the country, what were your first impressions?

**J:** I spent the first few days in the capital, Port Vila. Everyone I spoke to was very polite and willing to help – I'd been told to expect that. What caught me out, though, was in New Zealand I'd been in the mountains where it'd been cool, but in Port Vila it was sweltering. Fortunately, there was lots of lovely tropical produce in the markets so it was easy to stop for a snack and a rest. As I looked around, I was struck by the difference between some of the rather run-down and tired-looking colonial architecture and its backdrop of this stunning harbour with exquisite views across a turquoise lagoon – a remarkable combination.

**I:** And then you visited one of the other islands, I think?

**J:** That's right, I set off to an island called Tanna. I was really excited about it, firstly because the Tannese were well known for their supernatural beliefs, but also because there's an active volcano on the island called Mount Yasur, which at nighttime can often be seen erupting from miles away. Unfortunately, there'd been a storm shortly before I arrived and it was shrouded in cloud, which was a shame. And it took us all day to cross the island because the storm had created so much thick mud that the minibus kept getting stuck. It was worth it though because we could walk up one of Yasur's more dormant summits and look down into the crater.

**I:** Now, I understand you stayed with a family in a village. How did you find village life?

**J:** It was a real adventure. I helped in the gardens and in the kitchen. Late each afternoon all of the men would gather at a special meeting place they called the Nakamal. You can only attend if you're invited, and in fact, on some of the other islands in the group, it's taboo for women to go to the Nakamal at all. But in my village, I was allowed to join them one day, which was a real privilege. I guess it's indicative of the fact that, within an island country like this, there are all sorts of beliefs and practices, some more traditional and others less so.

**I:** Then you went diving, didn't you, on a rather unusual dive site?

**J:** Yes, it's a dive site called Million Dollar Point. What happened was, the Americans had a big military base there and, at the end of the Second World War, they just dumped all their equipment into the sea. It would have cost more to ship it all back to the States than the equipment was worth, so it made sense in the context of the times. There are Jeeps, guns, tanks, everything really. It seems to me that there's a real threat that explosives or fuel are going to leak out and have a terrible impact on marine life in the area. But I have to say, there's no sign of that at present. The coral and plant life has grown up over the years to create this amazing artificial reef. It attracts divers from all over the world – hardly surprising because there really isn't anything else like it.

**I:** And what about language? Do the local people speak English?

**J:** They speak a kind of pidgin English, or creole, called 'Bislama'. It's a mix of English, French and some of the local languages. It's actually a really funny and clever commentary on the country's history and culture. And because absolutely everyone knows Bislama, they come up to you and just start chatting away and are astonished to find you're not fluent. But I found it pretty straightforward to pick up the basics.

## 10 HOME IS WHERE THE HEART IS

**Listening Part 4 Multiple matching**

**Speaker 1**

It was an old place, in the middle of nowhere, very atmospheric – in storms the whole place used to creak in the gusts and the glass would rattle in the windows. We always half expected that one day it would get blown down by the wind that came howling across the plains, but somehow it survived. My parents bought it before I was born – don't know what they paid to be honest. They wanted to escape the city and work the land. They made an OK living, mostly growing wheat and barley. There were no hills in that part of the country, and you could see for miles out across the flat landscape. It was a terrific sight, especially at sunset.

**Speaker 2**

I never thought I'd live somewhere like that and to be honest it took quite a lot of getting used to. A friend invited me to move in and I couldn't find anything else, so I gratefully accepted. It was a funny shape, you know, long and thin, which was kind of impractical in many ways. Apparently one of the previous owners had taken it along the canals all around the country and even along the coast. But now, it was permanently moored up at the city docks. There was a motorway nearby, which was pretty intrusive, but it was only really bad during the rush hour, so I got accustomed to it after a while. And in fact, that part of the city was quite a well-kept secret in those days, no-one really knew about it or went down there, so you had the place to yourself most of the time. People didn't really come along and look at us and that suited me just fine.

**Speaker 3**

I didn't live there for long. My company posted me to the city for six months, so it was only ever temporary, and I never became attached to the place. I can't tell you what the cooking facilities were like – I don't think I ever used them; I always ate out. I had the whole place to myself though, that was nice – up until then I'd lived in cramped flats so it certainly made a change to be somewhere so roomy. It was on the 20th storey of a 20-storey building – sounds great, doesn't it? Except all the surrounding buildings were 30 storeys or more so I couldn't see anything except other people's living rooms, and they could see right into mine, so I kept the blinds closed most of the time.

**Speaker 4**

I guess that most accommodation is a compromise of some sort, especially when you're young. The great thing about this place was when you opened the front door, there you were, right in the middle of everything and only a few minutes' walk to work or cafés and restaurants. That side of it was fantastic. But the landlord made you pay for it and the rent was too high for what you got if you ask me. It was pretty small, there was no garden and, being below ground level, there was no view at all and very little natural light except for skylights and some small windows high up in the walls. You could hear people walking about in the place upstairs too, which I didn't like. All in all, I wasn't sorry to move out.

**Speaker 5**

It was the family home that I grew up in, so it just seemed normal – I'd never lived anywhere else! It was a similar design to all the other houses in the neighbourhood. The street was lined with trees and all the houses stood back from the road in their own small garden. Being on the edge of the city, it was quite a long commute into the centre each day for my dad, but he didn't mind – he thought it was better for the family to be in a quieter area. We could catch the bus to the public pool if we wanted to swim. Otherwise, we played in the garden or at a neighbour's. I always just felt completely happy there, as if nothing could go wrong.

## 11 CULTURAL VALUES

**Listening Part 1 Multiple choice**

**Extract 1**

You hear two university students talking about a new current affairs show on television.

**W:** Well, I suppose we should give the producers credit for trying something different, but having a line-up of three doing the presenting just doesn't work for me. A shame really because the idea of having a full hour of current affairs at 7 pm is great – it's always been a 30-minute slot in the past. But trying to inject humour into current affairs ... rarely if ever has that worked unless it's full-on satire. And this isn't – it's claiming to be news.

**M:** Maybe we're not the target audience.

**W:** But I think it is aimed at people like us – students or whatever. I can't see my parents watching it! Apparently, the producer started a very similar programme when he was working abroad, and it did really well.

**M:** I heard that too. But I'm not sure the market's the same here. Anyway, they'll have to stick with it. They've invested too much to drop it in a hurry.

**Extract 2**

You hear two fans of the football club City talking about tonight's match against United.

**M:** We're going to win, no doubt about it. I know that United's best two players are back from injury, but both of them lack match fitness – they'll get tired. We can just play our regular game – no tricks or fancy stuff – use the wings, keep it tight at the back and we can't go wrong. They've got so many young players, when they run out and hear the roar of the crowd, they won't be up to the pressure of an occasion like this.

**W:** Well yeah, but actually, in terms of experience, there's not a lot of difference between them. What I do think, though, is that City are hungrier for this – it's been a long time since we won a major trophy. But it's still going to be a bit of a lottery – after all that rain last night, the pitch will still be wet, and the players will be sliding all over the place. I know we've been working towards this all season, and the build-up this last week has just been tremendous, but it's been the same for them too. We'll just have to keep our fingers crossed.

**Extract 3**

You hear a woman and a man who run a corner shop talking about the business.

**W:** Since the first supermarket opened 50 years ago, people have been saying the corner shop is finished – and it hasn't happened, has it? We meet different needs, that's why. People come in here because it's quick and convenient. But still, there has been a downturn in business. Newspaper sales, in particular, are falling because more and more people get an online edition now. And the thing is, there's a knock-on effect – they might come in for a paper, but they end up getting a loaf of bread or some milk while they're here. So we're missing out on all those sales as well. It's getting worse all the time. I don't know what'll happen if it goes on like this.

**M:** Yeah, but other things are changing in our favour, aren't they? I mean, society's getting older, which is good for us.

**W:** That's true. Old people want a local shop – one they can walk to. But I just don't feel like we're the hub of the neighbourhood anymore. We don't know half the kids round here these days. Still, it's worthwhile because we've got people like Jack – the old-timers we see every day.

**M:** Yeah, that's what makes it all worthwhile.

## 12 THE WORLD ABOUT US

**Listening Part 2 Sentence completion**

Morning everyone. My name's Jason. I'm going to tell you about a brilliant day I spent working as a volunteer on Franklin Island. So first, a bit of background. In the past, for more than 100 years I think, the island was privately owned by the Franklins – it was their family farm where they grew produce to supply the many shops in the city. But it was becoming increasingly impractical to use the island in that way, so in 2005, the family sold it to the government. The idea was to turn Franklin into a nature reserve for the public. So the first thing they did was set up a programme to plant around 400,000 native trees to transform the island's fields, which was a fantastic initiative. This, like all the work on Franklin, was done by volunteers. The idea was that once the planting programme became established, lots of birds would return to the island. So they also worked to eradicate pests that might kill birds or eat their eggs. The most important thing of all was to get rid of the rats, which were numerous on Franklin, though luckily there were never any rabbits.

All that groundwork is now completed, but volunteers still regularly work on the island because there are all sorts of on-going projects. So, anyway, I'm going to tell you a little about my experiences as a volunteer in case you're interested in doing something similar yourself. We reached the island at about nine o'clock and I spent the morning with a group who were working to increase the number of walking tracks that criss-cross the island. After lunch and a swim, I felt like a change of activity so then worked with a group on a different part of Franklin. All the old farm buildings had already been taken away, but we were pulling out the wire fences, some of which dated from the island's early days.

Not surprisingly, by the time we'd finished I was pretty exhausted, but don't be put off by that. For volunteers who prefer not to do hard physical work, there are a variety of other tasks. One place there's always plenty to do is the plant nursery, looking after the young saplings so they're ready to go in the ground next season. Another thing they're doing at the moment is, you know, taking stock of where the project is at and planning for the future. So, each workday, volunteers set themselves up at one of the monitoring stations and then they literally count the species. For now, they're focusing on the birds and insects – they'll do a survey of tree and plant species later. It's painstaking but really valuable work. And it'll be fascinating when the results come out to see how many new species have already been established.

So, for me, it was a really great day in the outdoors and something I'd like to do again. Unfortunately, I couldn't go on the volunteer day last weekend to pick up litter that's washed up on the beaches. But I plan to go back later in the year when volunteers will spend a day picking up seeds which can then be raised to help the island's ongoing ecological management.