

## UNIT 1 Recording 1

- 1 I wonder if you could introduce us to the director.
- 2 Do you mind me asking how much your camera cost?
- 3 Would you mind telling me what you do exactly?
- 4 I'd like to know whether it's really worth upgrading to the new smartphone.
- 5 Can you tell me which platform the Eurostar train leaves from?
- 6 What do you think he'll do when he discovers the mistake?

## UNIT 1 Recording 2

I = Interviewer, O = Owen Winters

- I:** Do you have a dream? Is there something you've always wanted to do but somehow have never managed to? Well my guest today is the man who can make it all happen, for a price of course, Owen Winters, founder of Dreams Come True. Owen, welcome to the programme.
- O:** Thank you for having me.
- I:** So tell us, how does Dreams Come True work?
- O:** OK, well it's quite simple. We help people make their lifelong dream come true – whatever it is.
- I:** So if I, for instance, have dreamt of being a rock star since I was a teenager, you can help me with that.
- O:** Yes, that's right. And in fact not long ago we had a client, a woman, who wanted exactly that.
- I:** And you made her a rock star.
- O:** Well, we couldn't give her talent ...
- I:** Not that rock stars are always talented.
- O:** Right, but in talking with her, we worked out that the image she had in her mind was doing a live concert to a huge audience. She wanted to experience the sensation of performing in front of thousands of screaming fans.
- I:** And so how did you manage that?
- O:** Well, to be honest, it's a bit like producing a scene in a film. In fact, that's my background, I worked as a production manager in the film business for many years, till just a few years ago.
- I:** That's interesting.
- O:** Yeah, so in this case, we needed to find a venue, an arena where rock concerts are held, a place we could rent out for an evening. Then we needed a backing band, a crew to set the whole thing up and ...
- I:** And how about the thousands of screaming fans?
- O:** Well, just like getting extras for a film, it's not that difficult.
- I:** Did you pay the fans?

**O:** Some of them, yes. We price up the different parts of the plan, write a budget, give the client the figure, and if they agree to the terms, we go ahead and do it.

**I:** How much did this rock concert cost?

**O:** I'm afraid I can't tell you. We don't reveal any financial details.

**I:** Oh, OK. Well, what other dreams have you made come true recently?

**O:** Let's see, we've just finished working with a client who wants to fly across the Atlantic Ocean on a supersonic aeroplane.

**I:** But Concorde no longer flies.

**O:** No, but we've just found a solution to that, using an air force plane. I can't tell you which air force.

**I:** Another trade secret.

**O:** Well, a military secret, actually. And another client wants to pilot a submarine. We've done the Normandy beach landings from the Second World War, with the client as general, we've done dining with a movie star, spending a night inside a pyramid and lots of make-up jobs.

**I:** Make-up jobs?

**O:** Yes, some people – all their life – have been curious about what it's like to be a man or a woman, or a celebrity ...

**I:** And you make them up to look the way they want.

**O:** That's right. We've recently done a job for a guy who wanted to look like Tom Cruise for a day. Our make-up artist did a brilliant job, but the guy couldn't wait for the day to end.

**I:** Why was that?

**O:** Too much attention. He couldn't go anywhere without getting asked for an autograph. We suggested that we provide bodyguards, but he didn't want to pay for that.

**I:** And have you ever had to say no to a request?

**O:** Hmm ... We never say no to a dream. But sometimes it does take time. One client wanted to fly in space, to be an astronaut. That wasn't possible back when she first requested it. But since then it's become possible for ordinary people to go into space, again for a price, and in fact she's blasting off on the next tourist flight.

**I:** Incredible. So what do you think has been your most extraordinary request? And ...

## UNIT 1 Recording 3

**1 a/b** I'd like to enquire about a reservation I made.

**2 a/b** I was wondering if that would be possible.

**3 a/b** Would there be any chance of getting the same price for the following weekend?

**4 a/b** I'd be really grateful if you could make an exception.

**5 a/b** Would you mind telling me why it's so complicated to change?

**6 a/b** Do you mind me asking what your name is?

**7 a/b** Would you mind transferring me to your supervisor.

## UNIT 1 Recording 4

**A:** Eden Gardens Hotel. How can I help you?

**B:** Hi, I'd like to enquire about a reservation I made. The booking reference is 6714.

**A:** OK. How can I help you?

**B:** I need to change the dates to one week later. I was wondering if that would be possible and how much the change will cost.

**A:** Let me just check. Ah, it's a two-for-one weekend deal.

**B:** Yes. Would there be any chance of getting the same price for the following weekend?

**A:** I'm not sure. Bear with me a minute.

**B:** I'd be really grateful if you could make an exception.

**A:** I need to ask my supervisor. Can you just hold on a minute? I'll just see.

**B:** OK.

**A:** Sorry to keep you. No, sorry, we can't do that.

**B:** I've got one more question, if I'm not keeping you. Would you mind telling me why it's so complicated to change?

**A:** Sorry, it's policy. Online special deals are non-refundable, non-transferable.

**B:** Do you mind me asking what your name is?

**A:** We aren't allowed to give our full names.

**B:** In that case, would you mind transferring me to your supervisor.

## UNIT 2 Recording 1

- |             |              |
|-------------|--------------|
| 1 domestic  | 5 global     |
| 2 economic  | 6 industrial |
| 3 urban     | 7 ethical    |
| 4 political | 8 rural      |

## UNIT 2 Recording 2

- 1 She's done all her homework. She's been doing her homework since she got home from school.
- 2 I've sent twenty-five application letters this morning. I've been sending application letters all morning. I need a break!
- 3 Pete's called and left you a message. Pete's been calling you all evening. Is your mobile on?

- 4 I've read this magazine. Do you want to borrow it?  
I've been reading this magazine. Do you want to borrow it when I've finished?
- 5 Julia's gone to the gym – shall I ask her to call you back?  
Julia's been going to the gym and she's ten kilos lighter now.
- 6 The temperature has dropped to minus thirty.  
The temperature has been dropping all day.

**UNIT 2 Recording 3**

**Speaker 1**

I decided to do this because I hate it when people forget my name, like at school the teachers who don't know your name, they don't give you so much attention. So anyway, I looked on some websites to find out the best way to do it. Apparently there are two important things: first is that when you're introduced you really pay attention and look at the person and try to find a way to remember the name. For example, I recently met a woman called Keira and she had curly hair, so Keira, curly, sounds similar, you see what I mean. That was easy. Then, secondly, you need to repeat the name as often as possible, say it to yourself several times and use it when you're talking to the person. You just have to be careful that you don't sound really strange. Anyway, the result's been good. Somehow people seem friendlier and I feel a lot more confident about chatting to people. The only problem is someone told me it made people uncomfortable because they couldn't remember my name!

**Speaker 2**

It was quite difficult at first. ... I mean you actually have to stop people trying to give you one. I didn't realise before I started how many are given out all the time. I thought this was a good thing to do because apparently it can take up to a thousand years for one to decay and about thirteen billion are given out each year in the UK alone. And it's not only the pollution but animals and fish can get caught in them. Anyway, I invested in two shopping bags and I've been using them for the past three months. The only problem is I keep forgetting to take them out of the house or I leave them in the car, which is very annoying. My solution has been to get one of those fold-up bags that you can carry in your pocket or bag. I've got all my friends to do the same and now our local shops are going to become a plastic-bag-free zone. At least that will make me remember to take a bag!

**Speaker 3**

I thought this was a good one to try because everyone always looks so

bored or miserable, especially on public transport. So the next time I was sitting on a train and someone sat opposite me I looked up and gave them a big smile. They looked a bit surprised but smiled back at me, then buried their face in the newspaper. I got the impression they were a bit embarrassed. Anyway, I continued and kept smiling at all sorts of people during the day. To be honest, I got a mixed reaction, but the kids and older people seemed the friendliest. Oh and I found out later that one woman in the office thought I was flirting with her!

**Speaker 4**

I decided to combine two of the ideas. I've always been hopeless at telling jokes, I'm sure it's not because I don't have a sense of humour. It's something about the timing. And I know that jokes are great for building relationships and good for me personally as I often have to give business presentations and a funny story really helps build rapport with the audience. One of the best things about doing this was that I asked all my friends to tell me their favourite jokes and we had lots of laugh-out-loud times together. And I'm getting better, though I did have one very embarrassing moment at work when I told my joke to my boss and he just stared at me like I was an idiot. You want to hear a joke? Something short? OK ... uh, What do cows do on Saturday night? They rent moooovies!

**UNIT 2 Recording 4**

- In the 2008 Olympics, Usain Bolt set three world records including the 100 metres.
- If you stay in Spain for more than ninety days you need to apply for a resident's permit.
- CCTV cameras have been successful, with a huge decrease in incidents of violence.
- Police have launched a nationwide appeal for help to find a missing sixteen-year-old.
- The National Gallery is planning to project gigantic images of Picasso paintings onto the outside of the building.
- The Water for You scheme is a project to give hundreds of people access to clean water.
- Researchers recorded South American river turtles talking to each other underwater.
- The amount of ice at the South Pole has decreased significantly over the last ten years.
- Students are permitted to work and study in this country.
- Environmentalists appealed to supermarkets to reduce the amount of food waste.

**UNIT 2 Recording 5**

- A: Do you think students should be allowed to use their phones in class?
- B: Yeah, I'm in favour of that. The way I see it is that students would be more motivated if they could use phones, maybe to make short movies or things like that.
- A: Mm, I'm not so sure, you know how kids are. It seems to me that they'd just start texting each other whenever they were bored.
- B: Mm, well, I agree to a certain extent. They would certainly need very strict rules, you know, about turning them on and off. But phones could be useful for things like practising languages or setting homework reminders.
- A: Yes, I suppose so, but what about bullying, you know, kids sending each other nasty messages? Or phones could be a target for thieves.
- B: Fair enough, but either of those things could happen after school.
- A: Hmm. I see your point, but I'm still not convinced. I think on balance it's better to keep them out of classes.
- B: I disagree. I think we should encourage them.

**UNIT 2 Recording 6**

I'm in favour of that.  
I'm not so sure,  
It seems to me that  
I agree to a certain extent.  
I suppose so,  
Fair enough, but  
I see your point, but I'm  
I'm still not convinced.  
I disagree.

**UNIT 2 Recording 7**

illegal, reasonable, unethical, disturbing, outrageous, irresponsible

**R1 Recording 1**

- authority, nervous, awkward
- identify, crime, relieved
- outrageous, information, decrease
- witty, permit, disappointing
- non-refundable, urban, frustrated

**R1 Recording 2**

A group of rock stars are appealing for people to fund a new project aimed at preventing malaria. Recent medical research shows there is a dramatic decrease in the disease when malaria nets are provided for families. Fifty-two tourists have been rescued from the desert near the Step Pyramid in Egypt after temperatures reached 49 degrees Celsius – the highest level ever recorded in the area. The tourists

were stranded when their bus broke down. The group's tour operator has been arrested for failing to obtain a permit to conduct business in the area and has been ordered to pay a fine.

And in business, a number of European countries are planning to cut imports from the United States as trade tensions continue. The USA has recently increased taxes on produce coming from abroad to an all-time high.

## R1 Recording 3

- |             |            |
|-------------|------------|
| 1 appealing | 6 recorded |
| 2 project   | 7 permit   |
| 3 research  | 8 fine     |
| 4 decrease  | 9 imports  |
| 5 desert    | 10 produce |

## UNIT 3 Recording 1

An eight-year-old boy has been rescued by an enterprising Bangkok firefighter. The boy from Thailand is autistic and had been feeling very nervous before his first day of school but initially he seemed to be OK. However, during the first lesson his teacher was explaining something to the class when she realised that the boy had climbed out of the window. 'He was sitting just outside the window with his legs swinging over the edge.'

The rescue services were called in when the boy's mother had also failed to get the boy down. Everyone was beginning to run out of ideas when one of the firefighters, Somchai Yoosabai, overheard the boy's mother talking about her son's love of superheroes. The quick-thinking fireman rushed back to the fire station and changed into his Spider-Man costume. (Until then, Mr Somchai had been using the costume to make school fire drills more interesting.) 'I told him "Spider-Man is here to rescue you. No monsters are going to attack you."' The sight brought a smile to the youngster's face and he immediately walked into his rescuer's arms.

## UNIT 3 Recording 2

Hello and welcome to *Arts Review*. In tonight's programme we look at a rather surprising answer to the question: How many stories exist? You might think that there are hundreds or thousands of different stories in literature, theatre and film but experts like to put the number rather lower, anything between one and twelve. Now, in a new book, Christopher Booker says that there are exactly seven basic 'plots' and every story in the world can fit into one of them. Before we review his book, here are the seven.

Plot one: Overcoming the monster.

In this story, the hero or heroine has to battle and defeat a monster. This could be a real monster, for example, Dracula,

or it could be a person, such as a villain in a James Bond film. The monster is defeated, the hero is victorious, the community is saved and order returns to the world. Most detective stories are actually variations on the theme of overcoming the monster.

Plot two: Rags to riches.

This idea is found in countless stories. It involves a very ordinary person or someone that everyone thinks is normal, nothing special. Then during the course of the story, it's shown that this person is in fact extraordinary. Just think of the story of Superman or any story of an ordinary person who ends up marrying someone rich.

Plot three: The quest.

This features a main character who travels a long distance, often with companions, in search of a treasure or to do a brave or noble act. At the end he or she succeeds and is rewarded in some way, often by keeping the treasure or sometimes by saving a community. Probably the best known example of this is *The Lord of the Rings*. Interestingly, it's also often the basis of many computer games.

Plot four: Voyage and return.

This typically tells the story of an ordinary person who is thrown into a completely strange and alien world, one that is outside their experience. Often they face dangers and difficulties and then have a thrilling escape back to their original situation. There was a TV series called *Lost* about people whose plane crashed on a desert island. That was a voyage and return story.

Plot five: Comedy.

This doesn't always mean humour although the story can be funny. It's more about a situation which is full of mistakes and mix-ups. The whole story gets more and more confused until at the end everything is sorted out and there's a happy ending.

Plot six: Tragedy.

As its name suggests, this plot never has a happy ending. It's about what terrible things can happen when someone tries to get power or go against the system. This person often has a weakness in their character and this weakness is the reason that everything ends badly. There are lots of examples in theatre, such as Romeo and Juliet, who fall in love although their families hate each other.

Plot seven: Rebirth.

This plot is about a person in a dark and difficult situation, maybe they've lost all their money or their job or they are in prison. Or perhaps he or she is unpopular or has an unpleasant personality. Then a series of events happens, often amazing events, and the situation or the person changes so that the character becomes a kind of hero, a very positive character.

So that's all seven. Before we go onto discuss these, there's an interesting quote from the American novelist, Kurt Vonnegut, who claimed ...

## UNIT 3 Recording 3

- 1 I wish I'd had more money.
- 2 I wish you'd worked harder at school.
- 3 I wish it would stop raining.
- 4 If only we'd told her.
- 5 If only we'd gone to the party.
- 6 If only you'd turned it off.

## UNIT 3 Recording 4

### Conversation 1

**A:** What did you think of the book?

**B:** Well, I'm not a big fan of travel books.

**A:** Oh, why's that?

**B:** I just couldn't get into all the description.

### Conversation 2

**A:** I hear Nick's enjoying his new school.

**B:** Yes, what he loves about it is that they do a lot of sport.

**A:** I didn't know he liked sport.

**B:** Oh, yeah. He's really into football at the moment.

### Conversation 3

**A:** Why don't you like barbecues?

**B:** I can't stand it when the meat isn't cooked properly.

## UNIT 3 Recording 5

- 1 Well, I'm not a big fan of travel books.
- 2 I just couldn't get into all the description.
- 3 Yes, what he loves about it is they do a lot of sport.
- 4 Oh, yeah. He's really into football at the moment.
- 5 I can't stand it when the meat isn't cooked properly.

## UNIT 4 Recording 1

### Speaker 1

I'm logged on twenty-four hours a day and each time a message comes in I check it ... I start getting frustrated if I don't get at least one an hour. Nowadays, I often don't answer the phone when my old friends call. Almost all my friends are people I've met online. The other day I met some people I knew from uni and I actually found it quite strange talking to them face to face because I'm much more used to interacting with people online. I'm a bit worried because my eyes are starting to hurt real bad ...

### Speaker 2

It's the quizzes and other applications that get me, like there's always a new questionnaire or test for something, you know, 'Do your friends think you're cool?'

or 'How long would you survive on a desert island?' Then there's Farmville, you know, where you have to manage a farm – I've been doing that for the last two months. Now I can't stop thinking about it, I lie in bed at night planning what I'll do when I log on next time. So of course, I'm not ...

**Speaker 3**

When I was in high school I was completely hooked. I used to sit in lessons checking my texts and sometimes I told the teacher I was ill so I could go outside and log on to chat with friends. I would often skip lunch so I could carry on chatting. I spent more time online than I did studying so then my grades went down ...

**Speaker 4**

I realised it was getting ridiculous when my daughter actually sent me a message through Facebook asking for help with her homework ... I mean, she was only in the next room! To be fair, she probably asked me in person first but I suppose I'd got so absorbed in the site that I didn't hear her. I'm also not taking proper care of myself – I have terrible headaches all the time. I know you're supposed to stop and give yourself a break regularly, but I never remember. Anyway, after that ...

**Speaker 5**

I lost my job because of it. It started out that I'd just go onto the website during coffee breaks, but then I started to log on during work time. When a chat message came in, I couldn't resist. I'd stop what I was doing and join the conversation ... and my boss noticed that I was working less and less. He warned me a couple of times ... then he fired me. So then I ...

**UNIT 4 Recording 2**

- 1 I used to love it.
- 2 I didn't use to discuss it.
- 3 We'd always eat together.
- 4 We'd always argue.
- 5 He's not used to it yet.
- 6 They'll be in the park.
- 7 I was always getting into trouble.
- 8 He'll be at the office.

**UNIT 4 Recording 3**

Basically, the way it works is that you draw a grid of 5 by 5 squares on a piece of paper. There are two players, and the aim of the game is to complete the sequence 'SOS' in a straight line as many times as you can. So the first thing you do is one of you writes an 'S' or an 'O' in one of the squares. Then the other player writes an 'S' or an 'O' in another square. Whenever one of you completes an 'SOS', you get another turn and the point is not to let your partner succeed because what happens is that one player gets an 'SOS' and then blocks the other player. It's easy to lose track of who's winning so the key

thing is to keep score of who gets how many 'SOS's. Then after you've finished (once the grid is full), the winner is the player with the most 'SOS's.

**UNIT 4 Recording 4**

- 1 Look up the idiom where?
- 2 I should see who?
- 3 You last spoke to her when?
- 4 I can use a question word to do what?
- 5 Who's waiting backstage?
- 6 The rain's doing what?
- 7 I'll find you where?
- 8 The what's too high?

**R2 Recording 1**

- 1 biography, wind up, chill
- 2 pick up, inspiring, lyrics
- 3 brought up, autobiography, drop out
- 4 hilarious, focus on, grow up
- 5 wikipedia, recharge, delightful
- 6 get on, switch off, moving

**UNIT 5 Recording 1**

- A:** Have you ever wondered why pregnant women don't tip over? Why woodpeckers don't get headaches? Or why, if you bend a piece of dry spaghetti, it often breaks into three or more pieces? Well, researchers have studied questions like these and some of these researchers have received the so-called Ig Nobel Prize for their work. And here to talk to us about the prize is Martha Anton. So Martha, what is the Ig Nobel Prize and what's your connection to it?
- B:** Well, the name of the prize is, of course, a play on words – it's not the Nobel, it's the Ig-Nobel, as in *ignoble* – and it's awarded to researchers and inventors for doing work which first makes you laugh, then makes you think.
- A:** So it's not a serious award.
- B:** Well, yes and no. Sometimes it's given to someone as a criticism of their work, sometimes as a point of humour, but in many cases the prize goes to someone for doing something that we might think is really silly or trivial, but which might lead to a major breakthrough. Some of the most important discoveries in history started with a joke. And at the awards ceremony, actual winners of the Nobel Prize present the Ig Nobel Prizes.
- A:** And what's your connection with the Ig Nobel Prize?
- B:** Besides the fact that I've always been a big fan of the prize and fascinated by the sort of people who win it, I'm hoping to win it myself.
- A:** I'd like to ask you about that in a minute. So what other research has won the Ig Nobel?

**B:** Well, two researchers in Newcastle won the Veterinary Medicine prize for showing that if you give a cow a name, and use the name, it will give more milk.

**A:** Fascinating.

**B:** And there have been a great many inventions, for example a teenager repellent.

**A:** A teenager repellent?

**B:** Yes, it's a device that makes an annoying noise that only teenagers can hear.

**A:** So adults can use it to keep teenagers away.

**B:** That's right.

**A:** I can't imagine why they'd want to do that.

**B:** Well, actually it was developed and it's been used by shopkeepers who want to stop teenagers hanging around outside their shops.

**A:** Really?

**B:** And then there's the alarm clock that runs away and hides so that people can't switch it off and go back to sleep.

**A:** Incredible!

**B:** I that won the Ig Nobel for Economics, because it helps add more work hours to the day.

**A:** Naturally.

**B:** Oh yes, some years ago two Japanese researchers won the prize for their device called the Bow-Lingual. It translates from dog talk to human talk.

**A:** The Bow-Lingual. I get it.

**B:** And a Korean won for inventing a business suit that automatically perfumes itself.

**A:** So that a businessperson doesn't walk into a meeting smelling bad.

**B:** My favourite though was the washing machine for dogs and cats.

**A:** That would work perfectly with the Bow-Lingual. So what is your invention?

**B:** It's research actually, into whether it's better to walk or run in the rain. If you don't have an umbrella, that is.

**A:** Hm. Which way you get less wet, you mean.

**B:** Yes that's right.

**A:** And so which is better?

**B:** Ummm ... I'm afraid we haven't finished the research yet. Give me another six months of bad weather and we'll have the answer!

**UNIT 5 Recording 2**

adjust to, damage, access, transform, effect, revolutionise, devastating, positive, enable, do harm to, adapt to

**UNIT 5 Recording 3**

**A:** What do you think about simply writing the rule on a sign on the wall: 'English only'?

- B:** I think it's too simple. We'd ignore it.
- C:** How do you feel about a fine system? You have to pay if you speak your language.
- B:** That could be a problem. Not everyone has money for fines.
- A:** Suppose we try a mother-tongue 'island'. A place in the room where you can go to speak your mother tongue if you really need to.
- C:** That's not a bad idea.
- B:** It wouldn't work. Everyone would be on the island!
- A:** Would you consider having five-minute mother-tongue breaks in the middle of the lesson?
- B:** I think we're on the wrong track here. It's either punishment or reward, nothing else works.
- C:** How does giving a prize for using only English strike you? Like no homework? Or chocolate?
- B:** Should we go for that?
- A:** It'd be great if we could get more different nationalities in the group. Then we'd naturally speak English more.
- B:** It wouldn't be my first choice. Where are we going to find these people?
- C:** I'm torn between punishment and reward systems. Fines or prizes.
- A:** Could we go for both?
- B:** Yeah, let's go with that.

## UNIT 5 Recording 4

- |                  |               |
|------------------|---------------|
| 1 bizarre        | 5 rejected    |
| 2 predictable    | 6 dreadful    |
| 3 criticising    | 7 unrealistic |
| 4 coming up with | 8 brilliant   |

## UNIT 5 Recording 5

- To be honest, I thought your first suggestion was better.
- To put it bluntly, that's the worst idea I've heard today.
- Actually, I don't think that's a very practical idea.
- Frankly, it's just not going to work.
- I have to say, that's probably the only way.

## UNIT 6 Recording 1

### Speaker 1

I don't think there's any hard and fast rule, so for me, any time is the right time. I began when I was six, but then again I knew someone who started when they were almost fifty and she's still going strong now she's over seventy. You're never too old. I suppose the key is how much time you have to practise and your motivation. My parents let me try out different instruments and eventually I chose the violin. That's important too. I'm not sure my parents were too happy

about my choice, though! They had to put up with years of me sounding like a dying cat!

### Speaker 2

I think there's actually a legal minimum age in some countries, something like thirty-five, but in my opinion it should be at least fifty. Otherwise you just don't have enough experience to do it. But then of course you have to strike a balance between maturity and energy. You need to be able to react quickly to events and survive sometimes on very little sleep. So yes, someone in their fifties or maybe sixties could manage but no older than that.

### Speaker 3

I couldn't really give a number at all, since I can't state what's right for other people. I think it has to do with giving yourself enough time to get to know yourself and to understand your relationship together well enough so that neither of you will create an unhealthy environment for the child. Some people say there's never a right time, but I think there's definitely a wrong time – too soon.

### Speaker 4

Lots of people I know didn't know what they wanted to do with their life when they were twenty and they still don't know now they're over forty! But seriously, it's OK to decide young, if you have a real vocation, you know, you've always wanted to be a doctor or an engineer or something like that. But most of us don't have much idea when we leave school. So I reckon the best idea is to try out lots of things to see what you enjoy and develop lots of general skills. That worked for me. Most companies need staff who can get on with other people and can communicate their ideas clearly and who have reasonable computer skills and things like that.

## UNIT 6 Recording 2

unrealistic  
unfamiliar, unpredictable  
dissatisfied, illogical, irrelevant  
impatient, immortal, unwilling, unhealthy  
misbehave, insecure  
misinterpret

## UNIT 6 Recording 3

1

- A:** Look at this picture. Isn't it time they banned 'size zero' models?
- B:** Well, clothes do look quite good on them.
- A:** But it sends a terrible message to young girls. Shouldn't they know it isn't normal to be so skinny?
- B:** I've never really thought about it much.
- A:** Well you should. Clearly, these images add to the pressure on young girls.
- B:** Yeah, you're probably right.

2

- A:** Don't you think that they should use technology in football games?
- B:** What, you mean instead of referees?
- A:** Yeah, to make decisions. Anyone can see it would be fairer.
- B:** But you need referees for all sorts of reasons.
- A:** Yeah, but surely it's more important that decisions are correct.
- B:** Hmm. I suppose you have a point.

## UNIT 6 Recording 4

- A:** Look at this picture. Isn't it time they banned 'size zero' models?
- A:** But it sends a terrible message to young girls. Shouldn't they know it isn't normal to be so skinny?
- A:** Well you should. Clearly, these images add to the pressure on young girls.
- A:** Don't you think that they should use technology in football games?
- A:** Yeah, to make decisions. Anyone can see it would be fairer.
- A:** Yeah, but surely it's more important that decisions are correct.

## UNIT 6 Recording 5

1

- A:** Do you like me in this dress?
- B:** I prefer the white one.
- A:** So what you're saying is this one, which cost a fortune, looks terrible.
- B:** No, I mean the white one makes you look slimmer.
- A:** So, in other words, I look fat!
- B:** No, no, you're twisting my words. I just meant that you look *even* slimmer in the white one.

2

- A:** Don't you think we should pay a decorator to do it?
- B:** So basically you think I can't do it.
- A:** I didn't mean that. It's just that it might be quicker and save us money.
- B:** So what you mean is that I might mess it up.
- A:** No, but you're a perfectionist and you know how long it takes you to do things.
- B:** So you'd rather spend money and end up with a worse job!
- A:** Not exactly ...

## UNIT 7 Recording 1

### Speaker 1

One of my favourite programmes when I was a kid was a very famous show called *Mister Benn*. I don't really remember that much about it, I know it was my favourite because my mother tells me it was. It was a cartoon and from what I remember it's about a guy who goes into a fancy clothes shop and he puts on a different outfit and then every time he

comes out of the clothes shop he's then transported to a world that corresponds with the outfit that he's wearing. I think I liked it because there was this innocent sense of adventure about it. I can't remember much about any individual episodes though.

#### Speaker 2

The classic for Brits of my generation is *Blue Peter* – it's hard to underestimate its cultural impact. It was a kind of magazine programme for children. Basically, it involved two or three presenters (who also had a dog and a cat) involved in various tasks – demonstrating how to make toys or ornaments out of everyday household objects, short documentary trips to various places of interest and so on. Occasionally they held interviews with famous actors or performers of some sort. They would also bring in people who had some form of talent – musical, for example – to do live studio performances. Everyone wanted a 'Blue Peter badge', the special prize you could be awarded if you wrote in and they read your letter or if you won a competition or something similar – literally a badge of honour.

#### Speaker 3

I liked this show *Grange Hill* because it was, I think, an accurate representation of what life in an English comprehensive school in a British city is like and it dealt with issues that were interesting for teen ... perhaps a bit younger than teenagers ... So like when you were from nine to twelve. I think it was a really good show because you're not yet old enough to watch adult TV but you're too old to watch kids' TV and it kind of bridges the gap between the two, and it deals with issues like drugs and sex in an unpatronising, non-condescending way. I suppose it was a kind of soap opera for kids, but quite a serious one.

#### Speaker 4

When I was a teenager, my favourite show was *Monty Python*. It was different from any other kind of comedy show we'd had before. Instead of separate sketches with proper endings, in *Monty Python* they'd start a sketch and then suddenly stop it halfway or one sketch would morph into another. If a sketch was getting boring there'd be a news announcer coming on and saying 'and now for something completely different!' The links between the sketches would sometimes be cartoons, very surrealist and weird cartoons of people exploding or strange machines. I suppose one of the main reasons I liked it was because my parents didn't understand it at all, so it was a kind of rebellion. After a Monty Python night we'd spend our entire lunch break at school going through it, remembering all the catchphrases and taking each sketch apart.

### UNIT 7 Recording 2

- 1 If I say something offensive, I'm often too stubborn to take it back.
- 2 If a homeless person knocked on my door in the middle of winter, I would put them up for the night.
- 3 Hard work brings out the best in me.
- 4 I come across as being more sociable than I really am.
- 5 If it turned out that my partner had lied to me, I would be disappointed in him.

### UNIT 7 Recording 3

- A:** This is totally outrageous. Your questions are very biased against the government. I've never heard such biased statements from a journalist before. Absolutely incredible.
- B:** Well, minister, you're the one who's always telling the people that we're getting richer when the cost of living is increasing and our wages are staying the same. How on earth do you justify that?
- A:** Look, there's no way I'd say that if the data didn't agree! Having said that, I do think we can do better to help ordinary people and so we're going to cut petrol tax.
- B:** That is a good idea, minister, but why are you introducing it now? Is it because the election is in two months?
- A:** That is so wrong! Are you suggesting that we're making up policies to gain votes?
- B:** To be honest minister, the amazing thing is that you're denying making policies to win votes.

### UNIT 7 Recording 4

- A:** This is totally outrageous.
- A:** Absolutely incredible.
- B:** you're the one who's always telling the people that we're getting richer
- B:** How on earth do you justify that?
- A:** Look, there's no way I'd say that if the data didn't agree!
- A:** Having said that, I do think we can do better to help ordinary people
- B:** That is a good idea, minister, but why are you introducing it now?
- A:** That is so wrong!
- B:** the amazing thing is that you're denying making policies to win votes.

### UNIT 8 Recording 1

#### Part 1

Today, in the third of my lectures on human behaviour, I'm going to talk about the difference between the way people act when they're being watched – or think they're being watched – and how they act when they're unobserved. I'll be

describing a recent experiment conducted at Newcastle University. I'll be drawing conclusions from this experiment, to see what it teaches us about psychology and behaviour and finally, I'll be comparing it with other key research findings in the area.

So, what did the team at Newcastle set out to discover? They wanted to find out whether the simple belief that they were being watched would alter people's behaviour. To do this they made use of an 'honesty box' in a staff common room at the university. The idea behind the honesty box was that staff members would pay the correct amount for their coffee and tea. This honesty box had been in there for several years, so no one had any idea that an experiment was taking place. What they did was to place a small poster at eye-level above the honesty box, listing the prices for the drinks. However, each week the poster alternated between different images of either flowers or of a pair of eyes looking straight at the observer. Here, you can see examples of the kind of pictures they used. At the end of each week the team monitored the amount of money that had been collected and compared this to the volume of milk that had been consumed. They found that people paid nearly three times as much money when the notice included a pair of eyes as when it included an image of flowers.

### UNIT 8 Recording 2

#### Part 2

So what does this experiment tell us? Well, firstly it underlines something we already know – that our brains are hard-wired, are programmed, to respond to faces and eyes. It's important for people to know if they're being watched. Secondly, it shows that people are influenced if they think they're being watched; they behave less selfishly. The team were surprised by the significant difference in the findings. And what implications could this have for the future? Well, the team believe the idea could be applied to public situations where people have to decide whether to behave well or badly. One example would be for warnings for speed cameras. The team's previous studies show that drivers would react more positively to images of faces and eyes than to a picture of a camera. Another place where a picture of eyes could be placed is near a CCTV camera in town centres.

Now, before I go on to discuss other studies, does anyone have any questions?

### UNIT 8 Recording 3

- 1 What would you have done?
- 2 I wouldn't have done that.
- 3 If I'd known when you were coming, I would've met you at the station.

## UNIT 8 Recording 4

- A:** Is everything OK?  
**B:** Actually, there's something I've been meaning to talk to you about.  
**A:** Oh, is there a problem?  
**B:** I don't want you to get the wrong idea, but ...  
**A:** That sounds bad.  
**B:** It's just that you often leave your mobile on.  
**A:** I don't understand.  
**B:** And it rings when you're not here and that's annoying.  
**A:** But I need to keep it on in case my son phones.  
**B:** Yes, but it's disturbing when people are trying to work.  
**A:** It's important that he can get straight through to me.  
**B:** I understand, but do you see where I'm coming from?  
**A:** I suppose so.  
**B:** Maybe you could set it to silent when you're not here.  
**A:** What you mean just the 'vibrate' setting?  
**B:** Yes, how would you feel about that?  
**A:** OK, that sounds reasonable. I'll do that from now on. Sorry about that.  
**B:** Thanks, I'd appreciate it.

## UNIT 8 Recording 5

- 1 Actually, there's something I've um been meaning to talk to you about.
- 2 Well, I don't want you to get the wrong idea, but ...
- 3 It's just that, you know, you often leave your mobile on ...
- 4 And it rings when you're not here and that's slightly annoying.
- 5 Yes, but it's a bit disturbing when people are trying to work.
- 6 I understand, but I mean, do you see where I'm coming from?
- 7 Maybe you could just set it to silent when you're not here.
- 8 Yes, how would you er feel about that?

## R4 Recording 1

- 1 biased, deny, promise
- 2 reality, threaten, sketch
- 3 serial, circulation, generosity
- 4 persuade, tabloid, sensationalism
- 5 focused, confrontational, control
- 6 sensible, aggressive, assess

## UNIT 9 Recording 1

- A:** ... and we're joined today by Alex Temple, a researcher in something called inattentive blindness. Welcome to the show.  
**B:** Thank you.

- A:** So for starters, can you tell us exactly what is 'inattentive blindness'?  
**B:** Well, the best way I can explain it is through some of the experiments that have been done. The most famous is the gorilla experiment. Subjects are shown a film of two groups throwing around a basketball, one group dressed in white, the other in dark clothes. And the viewer is told to count the number of times the team in white passes the ball. After about ten seconds, someone dressed in a gorilla suit walks out to the middle, faces the camera and then walks off. Most people watching the film don't notice the gorilla.  
**A:** Don't notice it? That's hard to believe.  
**B:** It seems that way till you do it. The point is that it's part of the nature of how we see, or don't see, when we pay attention.  
**A:** You mean when we pay attention we see less.  
**B:** When we pay attention we see what we're paying attention to. If I ask you to go out on Oxford Street and count the number of people with glasses, then when you come back I ask how many teenagers you saw with parrots on their shoulders, we'd get a similar result, even if there were several teenagers with parrots.  
**A:** I suppose so. But why is this so important?

## UNIT 9 Recording 2

- B:** Well, when this happens in everyday life it can have significant consequences – a lot of accidents happen because of inattentive blindness.  
**A:** For example?  
**B:** Well, for example, road accidents. Many accidents happen when a driver is talking on his or her mobile phone, using a hands-free set-up, which is legal. A driver in this situation actually misses a great deal of visual information, or is slower to process it.  
**A:** A car stopping in front of them for instance?  
**B:** Exactly. When there's a smooth flow of traffic and the driver is talking on the phone, some of their ability to process visual information is taken away. A car stops in front of them and it's like the gorilla – it's not what they're concentrating on, or looking for, and so they don't 'see' it. They also tend not to notice advertising hoardings by the road, for instance, even quite striking ones.  
**A:** Maybe this explains why I miss signs when I'm driving.  
**B:** Well, if you're driving in the USA and you're looking for a sign that says 'city centre' you might not notice the

one that says 'downtown', even if you're not talking on the phone. That's more about selective seeing, which is related to inattentive blindness.

- A:** And how is this ... information used?  
**B:** In lots of ways. We use simulators to demonstrate to trained pilots that they're less likely to notice something unusual on the airport runway than an untrained person – and this awareness helps them adjust how they use their visual perception and processing, and can prevent accidents.  
**A:** Fascinating.  
**B:** And in more common jobs, like a guard in a store. They expect a thief to try and hide what they're doing, so if someone steals something openly – just smiles, greets the guard and walks out of the store – they might not notice it. We do simulators to train guards not to be blinded by their expectations of how a thief behaves.  
**A:** So it's really about training people not to be blind.  
**B:** Yes. Though we've seen applications in design too. It's happened that a car driver driving at night tried to overtake another car and simply didn't see the motorcycle coming in the other direction – because the headlights didn't look like car headlights. So some motorcycle headlights have been made to look more like car headlights.  
**A:** Any advice for our listeners? Is this something they can use in everyday life?  
**B:** Sure. Aside from not talking on the phone while driving, I'd say that it's important to be aware of how you're looking at things. How your expectations of what you'll see actually blinds you to what's there.  
**A:** So, expect the unexpected?  
**B:** Yes, exactly.

## UNIT 9 Recording 3

- 1 It must have been you.
- 2 It couldn't have been me.
- 3 You may not have seen her.
- 4 They can't have been there.
- 5 We could have seen them.

## UNIT 9 Recording 4

- A:** I've just been robbed, on the underground, by a pickpocket.  
**B:** What happened?  
**A:** Well, this guy got on the train and he reminded me of that English football player ... wait, my mind's gone blank. Oh yeah, David Beckham.  
**B:** David Beckham? Didn't you wonder why he was travelling on the underground?

- A:** It never occurred to me, no. Well, then everyone crowded round with their phonecams.
- B:** Typical!
- A:** I had to push my way past them and before I'd realised what was happening, my wallet was gone, right out of my bag.
- B:** Did you see or feel anyone take it?
- A:** No, in fact it was only a minute later that I realised they'd done it. It all happened so fast and I was in a hurry anyway.
- B:** So the David Beckham lookalike must have been a distraction.
- A:** Yeah, and he must have had someone working with him.
- B:** Well, the people with phonecams, maybe they ...
- A:** Do you think so? They seemed like students, but ...
- B:** Oh, definitely, it was a pickpocket gang. That's how they work.

**UNIT 9 Recording 5**

- A:** It was a pretty bad accident. The front rim was completely twisted.
- B:** Rim?
- A:** The metal part of the wheel. And of course the spokes were broken.
- B:** Spokes?
- A:** The wires that go from the centre of the wheel to the rim. The chain guard got dented.
- B:** Chain guard?
- A:** The metal thing that covers the chain. One pedal broke off.
- B:** Pedal?
- A:** The thing you put your foot in. And the handlebar got bent.
- B:** Handlebar?
- A:** The thing you hold when you ride. And somehow the saddle got ripped.
- B:** Saddle?
- A:** The thing you sit on when you ride a bike.
- B:** Oh dear. Did you break any bones?
- A:** Bones? I cracked my skull.
- B:** Skull?
- A:** That's the big bone inside your head.

**UNIT 10 Recording 1**

- The people living on the other side of the river were trapped.
- Anyone planning to go home early or wanting to take a break should let us know.
- Walking out of the restaurant, I ran into my old boss coming in.
- I used to work with the woman living next door.
- I left the party quickly, not telling anyone that I was unwell.

- Carrying a child under each arm, she ran out of the blazing building.
- He jumped up, frightened by the loud bang, mistaking the door for a gun.
- Walls painted white tend to attract more graffiti.

**UNIT 10 Recording 2**

**Part 1**

Hello everyone and thank you for coming. This evening I'm going to talk to you about how to take great photographs – the five secrets that every good photographer knows and uses. To be honest, these aren't really secrets, but hopefully, they'll be new to some of you and you'll find them useful.

OK, let's start with a photograph that includes some of the most common mistakes that amateurs make ... As you can see, this photo is a typical snapshot, the sort where someone got the woman to pose for the camera. Nothing against posing, though my preference is for more natural shots, but in any case there are several basic errors.

First of all, the picture-taker made sure the sun was behind him or her, to avoid sun going into the lens and that's good, but this way the subject has the sun blasting on her face, just a flat hard light. It also means that she can't open her eyes properly!

Secondly, the subject has been centred in the frame which leaves a lot of space at either side of her and creates a pretty boring and predictable image.

This leads me to the third common mistake that people make which concerns the background. We can see too much background here – the street scene with parked cars is distracting and unattractive.

Fourthly, overall there's too much space around the subject, the picture taker is either too far away or has used the wrong perspective, or both. Leaving too much space around the subject can make them appear smaller than you'd like and make objects in the background too important. The final thing to check is the angle. Amateur photographers often stand higher than their subject which makes the subject look up – which is not the best angle to see a face, but ... actually, in this case, the photographer has got it right and positioned the camera in line with the subject's eyes.

You might think I'm being unfair, as this is just a quick snapshot. But I want you to see just how simple it is to make even your family snapshots consistently good photos.

**UNIT 10 Recording 3**

**Part 2**

OK, so here are the five key rules. Rule number one: light from the side. So if you're outside, notice where the sun is shining from and position yourself so that it's to your left or right as you're facing your subject. If it's to your side, the subject won't have that flat hard light on them, but much more interesting shadows and shades, which give the image more depth and contour.

Rule number two is the rule of thirds. When you're framing a shot, divide the screen up into thirds both horizontally and vertically, and think of the four points where the lines intersect as centres. If your subject is a face, position the face at one of these four points. In other words, place your subject off-centre to add interest.

Which brings us to rule number three: think about your background. Avoid cluttered backgrounds which distract from the main focus of your photograph. This may mean positioning yourself in a particular way so, for example, there are trees or water or sky behind your subject and not cars. You can then use natural elements in the background to add texture and pattern.

Rule number four is related to this: take three steps closer to your subject. Try to fill the picture with your subject rather than leaving a lot of air around – unless the background or surroundings are important.

And rule number five is to adjust your height to your subject, so if they're much shorter, for example a child, kneel or crouch down. The lens and their eyes should be at about the same level. You'll be amazed at the difference.

So those are the five rules. Let's look at another photo of the same person and see how the rules work in practice.

**UNIT 10 Recording 4**

- It's well worth a visit
- Let's head over to the
- Supposedly, they had to interrupt
- Believe it or not, it took
- It was originally built as
- Well, they were founded in
- The story goes that he used

**R5 Recording 1**

- rescue, touching, mugging
- hype, height, gory
- thought-provoking, now and then, ground-breaking
- rave reviews, accuse, full of suspense
- hacking, cause, fall for
- hysterical, bribery, deceive