

# STUDENTS' BOOK • AUDIO SCRIPTS

## UNIT 8 Recording 2

I = Interviewer S1 = Speaker 1  
S2 = Speaker 2 S3 = Speaker 3  
S4 = Speaker 4 S5 = Speaker 5  
S6 = Speaker 6 S7 = Speaker 7  
S8 = Speaker 8

I: Now I've always thought it has to do with what time of day you're born. I arrived at ten o'clock at night and consequently I'm an owl – coming to life late in the evening and capable of dancing till dawn – which is a pity really because this job requires that I am a lark, getting up every morning at 5.30. Well, which are you and why?

S1: I am up usually between five and half past most mornings. I'm bright and breezy, I sing in the morning. I'm wide awake. I love watching the sunrise. Whenever we go on holiday, my husband thinks I'm mad because quite often I get up with a camera and I'm out there at half past four, five o'clock in the morning watching the sunrise and taking photographs. And I just love it, it is just so peaceful and so beautiful. It's a lovely part of the day.

S2: Definitely not a morning person. Evening, without a doubt. I despise getting up with a passion. There is a real, real sense of dread, and, oh no, and there's sort of lots of denial about no, it didn't really go off. And I sort of set it again for five minutes later, then set it again for another five minutes later, and I stay there until the absolute last second.

S3: If I'm groggily out at nine or ten in the morning, I do look at other people walking their dogs, or walking along with a bounce in their step and I just think, 'Where does it come from? How can you do that? Should I just eat more vegetables or more fruit or should I get up earlier to be more awake?' None of it works.

S4: My father and my mother are very much sort of early birds, so when I was a teenager I'd sleep in and have comments all the time like, 'You're sleeping your life away, you've wasted the best part of the day', and it's taken me until very very recently actually to be able to stop the guilt at getting up late ...

S5: Going to bed earlier seems like you're planning ahead and thinking about the next day, so it seems oriented around whatever work you have to do the next day. It's just quite a nice feeling being awake and nobody else is there. You just feel like you're the one in charge or something, you know what's going on.

S6: Late evening is best for me to be focusing rather than partying. That's when I'm really thinking straight. Everyone's going to sleep at home here when I'm really mentally becoming most awake. That's when I really feel at my sharpest.

S7: At the end of the day, nine o'clock, ten o'clock, I'm exhausted, and so I want to go to bed. Anybody mentions 'party' to me and I cringe.

S8: David and I always joked before we had children that it would be great because he would be great in the mornings and I would be great in the evenings, and to a certain extent that's true, but finding time in the middle just to talk to one another is trickier.

I: What are you, lark or owl? And what are the effects? Do let us know on the message board on the website.

## UNIT 8 Recording 4

S1 = Speaker 1 S2 = Speaker 2  
S3 = Speaker 3 S4 = Speaker 4  
S5 = Speaker 5 S6 = Speaker 6

S1: I do prefer to keep to deadlines and if I don't I tend to get a bit stressed out, I don't like to disappoint people and I like to feel as though I'm quite organised. I don't mind working late sometimes if it's to get something finished, and I feel much more satisfied getting something completed at the end of the day and I'm more likely to go home and relax. But, otherwise, I'll end up going home and just thinking about everything that I've got to do the next day, so that stresses me out more.

S2: I think it's really important for transport, public transport to be punctual when you're working, and that, that's – that's just normal but I think when I'm on holiday I'm a bit more relaxed about whether trains or buses are a little bit late, obviously you don't want to waste a whole day waiting for your transport when you want to get from A to B and you want to make the most of your holiday but, yeah, I think I'm definitely more relaxed when I'm abroad than when I'm in my own country ...

S3: Yeah I was, taught from an early age that time keeping's really important. Because of that I find it quite annoying when other people don't have that same sort of line of thought. An example I can give is my friends at university, they were always late. It makes me feel incredibly frustrated because, obviously, you're there on time waiting and it can be quite lonely at times.

S4: I generally don't have a problem at all with people turning up late because it gives me time 'cos I'm generally running late anyway so, it gives me plenty more time to get myself ready. If we're preparing for a dinner party, and people turn up late it really doesn't worry me at all. It gives me plenty more time to get ready ...

S5: If I'm holding a dinner party and people come late then usually I'm quite annoyed because I'm quite organised and so the food will probably be ready, and so I'll be a little bit cross that perhaps the dinner will be ruined.

S6: Deadlines are important but I try not to let them stress me out too much, I just try to forget about the pressure and get the work done. As for working late, I don't mind working late, we all have to do it from time to time.

## UNIT 8 Recording 5

J = Jim L = Liz

J: Here's your coffee.

L: Thanks, Jim. Oh, I needed that.

J: No problem. Hey, Liz, there's something I've been meaning to talk to you about.

L: Oh yeah?

J: It's just that ... well ... you know you borrowed some money from me last week?

L: Oh, right. It was ten euros, wasn't it? I don't actually have that on me at the moment.

J: It's not that, it's ... well ... I hope you don't take this the wrong way, but, um ...

L: Right.

J: ... it's just that this isn't the first time I've lent you money and er, well you haven't paid it back. I mean, I know it's not a lot, just small amounts each time but it kind of adds up quite quickly ... I dunno. Do you know what I mean?

L: Yeah. Sorry. I didn't realise. I know I'm terrible with money. I just forget. Look, I promise I'll give it back, but could you wait a week? Until I get paid.

J: Well, actually, you've said that once before. I don't want you to get the wrong idea, but ... it, you know, never happened. And it makes things slightly awkward. It makes me feel just a bit annoyed. Do you see where I'm coming from?

L: Oh. Yeah. I suppose so.

J: Look, I've got a suggestion. I'd feel better if we could work out how much is owed and then you could pay me back a little each week, you know, however much you can afford. How does that sound?

L: Yeah, yeah. That sounds reasonable.

J: Okay, great so ...

## UNIT 8 Recording 8

W = Woman M = Man

W: So what about you, do you have any family rituals or traditions?

M: We have a, we have a family ritual for the children's birthdays, and, that – this involves coming down for breakfast, um, before the children come down, we lay a paper, table cloth, and we write in little coloured sweets we write their name and it says if it was Will for instance it would say 'Will is twelve'.

W: Ah lovely.

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M: And then the, all the extra little coloured sweets they get put into a bowl so that they're allowed this treat of having sweets for breakfast which is very unusual. And then all their presents are laid out on the table in front of them, and then, and they come downstairs and you say right it's ready for you to come downstairs now and as they come in we sing Happy Birthday to them, and there are all their presents and it says 'Will is Twelve', and then the other child, there's four years' difference between them, always has to have an un-birthday present, just 'cos otherwise they get upset that one of them's getting more –

W: Ah

M: – more presents than all the other ones. And, we take a photograph of that and I've now got a collection of all these photographs, which go 'Will is One', 'Will is Two', 'Will is Three', 'Will is Four' so there's this sort of continuity that goes all the way through –

W: That's lovely.

M: And he's twenty five now, so we're starting to wonder at what point do we stop doing this.

W: Do they do the same for you and your wife?

M: No not really no it's, – we don't because we're a bit too old for it.

W: For the coloured sweets.

M: Yes, and it was just something that we invented for the children, it's not a family tradition it hasn't come down from either of us we just invented it for the first child when they were one and it's just carried on like that, but we, of course we can't stop it now, you know he's aged twenty six – when he's thirty we'll go 'Will is Thirty'.

## UNIT 9 Recording 2

### Conversation 1

L = Lise J = Jeff

L: So what happened was, I was sitting in a café and this young couple – they looked like tourists – asked me to take a photo of them. And I took their photo, and they thanked me and left and then I looked at my seat and realised my handbag had gone, with my mobile, wallet, credit card, keys, everything.

J: No! What did you do?

L: Well, there was a guy on the next table and he saw I was really upset and I explained about the bag and he asked me which bank I was with and he said he worked for that bank and gave me a phone number and let me use his mobile to phone them and stop my credit card.

J: And you believed him?

L: Yeah, I mean I was in a real panic. I was really grateful for his help. Anyway, I phoned the number and talked to a woman from 'the bank' and gave her my name and address and my account number.

J: She sounded genuine?

L: Yeah, completely. I could hear the sounds of the call centre behind her. And she asked me to key in my PIN on the phone and she said they'd stop my card.

J: Wow. So it was a double scam. They got your bag and your bank account details?

L: Yeah, unfortunately. Of course, the guy could get my PIN from his phone.

J: So who actually took your bag?

L: Well, it must have been stolen when I wasn't looking.

J: Right.

L: So it can't have been the young couple because I was looking at them all the time I was taking the photo. Their job was just to distract me.

J: Was it the guy at the next table, then?

L: I think so. He must have taken my bag when I wasn't looking. Then he could have hidden it in his case or he might have given it to another member of the gang.

J: And then he gave you a fake number.

L: Yeah, and they must have used a recording of a call centre so that it sounded like the real bank.

### Conversation 2

D = Dan I = Ingrid

D: I was badly tricked a few years ago when I was working in a jewellery shop.

I: You never told me about that. What happened?

D: Well, this woman came in and was looking at necklaces. She was young, attractive, well-dressed, and then a guy came in shortly afterwards and he was just looking around. But then the woman went to pay for a very expensive necklace that she'd picked out, and when she was counting out the money onto the counter, the guy grabbed her, flashed his police ID and said he was arresting her for paying with counterfeit money.

I: No! Wow!

D: So he took the cash and the necklace as evidence, wrote down his contact details, and promised me he'd bring the necklace back by the end of the day. I didn't suspect anything. Then he took the woman away, presumably to book her at the police station.

I: And he didn't come back?

D: No, and stupid me, I didn't even begin to suspect anything until it was closing time, so then I phoned the police and they had no idea what I was talking about. That was it, end of story.

I: How much was the necklace worth?

D: £600. And my boss took it out of my salary. That's why I quit.

I: So the police ID must have been a fake.

D: That's right. I just didn't check it.

I: And wait a second, was the woman a real customer?

D: No, the woman must have been working with the guy. She couldn't have been a real customer, or she wouldn't have gone with him ...

I: But she might have had fake money.

D: I really don't think so.

I: Talk about an ingenious scam ...

## UNIT 9 Recording 5

P = Police officer A = Alain

P: Hello, police. Can I help you?

A: Yes, I'd like to report a crime. I've been robbed.

P: I'm very sorry to hear that, sir. OK, I'll need to take a statement.

A: A statement?

P: To write down some details, if that's all right.

A: Yes, sure.

P: Could you give me your name please, sir?

A: Alain Girard.

P: Right. That's Girard with a J?

A: No, G, and it's Alain spelled A-l-a-i-n.

P: Right, Mr Girard. Could you tell me exactly when the incident happened?

A: Just now. About an hour ago.

P: Could you be more precise?

A: Excuse me?

P: Could you give me the exact time?

A: I think at 2.50 or 2.55.

P: That's about 2.50 on the seventh of June. And where did it happen?

A: Park Avenue.

P: Can you pinpoint the exact location?

A: Pinpoint?

P: Tell me exactly where.

A: Oh. It was near the entrance to the park. Just about fifty metres inside.

P: OK. Could you tell me what happened?

A: I was walking out of the park, and a man was running towards me and he hit into me hard –

P: He collided with you?

A: Yes and he said 'sorry' and something else, then before I realised what had happened, he had run on. It was only about thirty seconds later that I realised my wallet had gone and that he must have taken it when he hit me, collided with me.

P: But did it cross your mind that it wasn't just an accident?

A: No, it never occurred to me that he'd done it on purpose.

P: Did you run after him?

A: No, my mind just went blank and I stood there not knowing what to do.

P: But you were OK? Not hurt?

A: No, just very shocked.

P: OK. Could you tell me exactly what your wallet looked like and what was in it?

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A: It's brown, leather and it has my credit card and about 250 euros and –

P: Hold on a minute, credit card ... about 250 euros, yes?

A: And a photo of my girlfriend.

P: OK. So you saw the man. Can you give me a description?

A: Erm, about twenty, white, quite tall. And he was wearing a sweater, grey colour with a ... you know ... erm, something you put over your head ...

P: A hood? He was wearing a hoodie?

A: Yes, that's the word. So I didn't see his face, not clearly. But he looked as if he was just out jogging, you know, he was wearing some sort of dark trousers, for running or for the gym.

P: Tracksuit bottoms?

A: Yeah. I can't remember anything else, it all happened so quickly.

P: So that's a tall white male, about twenty, wearing a grey hoodie and dark tracksuit bottoms?

A: That's right.

P: And did he have any other distinguishing marks or features?

A: Sorry?

P: Anything special or different from normal? For example, a scar on his face or anything like that?

A: No, he just seemed like a normal guy, out running. Nothing special. Except ...

P: Yes?

A: He reminded me a bit of that actor, Vin Diesel. But younger. Do you know who I mean?

P: Vin Diesel, yeah. I'll put it down. And you said he said something to you.

A: Yeah but I didn't catch what he said. It was too quick.

P: Right, one last question and then I'll take your contact details. Were there any other people in the vicinity?

A: Vicinity?

P: In the surrounding area – nearby. Any witnesses who saw what had happened?

A: No, there was no one nearby, in the ... vicinity.

P: Right, now I just need to take your contact details, Mr Girard, and I can also give you a phone number to ring if ...

## UNIT 9 Recording 8

W1 = Woman I M = Man W2 = Woman 2

W1: So we really need to decide then, what it is we get rid of and what is absolutely essential to keep on the life raft, I think that's probably the most important thing isn't it?

M: I'm sure it's easy to get rid of a few things, isn't it?

W2: Like what?

M: Well, I'm not sure about the lighter. I mean, we can't really start a fire on a raft, can we?

W2: No.

W1: I suppose it depends on what the life raft is made out of, doesn't it?

M: Yeah, but it's not exactly top priority to be able to cook a hot meal, you know, when you really just need to survive.

W1: So no lighter?

M and W2: OK.

W1: OK. So what do you think is important?

W2: I'd say that a blanket is essential.

W1: Interesting choice. What for?

W2: Well, you can use it for a lot of different things. To keep you warm obviously, but you can use a blanket as a towel if you get wet –

W1: If you fall in the water.

W2: ... for example. And a blanket can protect you from the sun.

M: That hadn't occurred to me. Okay, I'm convinced. So what else?

W1: Well I can't see the point of taking the hand mirror can you?

M: Actually, I can. Because if ...

## UNIT 10 Recording 1

E = Edith Bowman J = James King

E: Right, another two couple of films to look at. Now, I heard about this and I really want to see it. Are you starting off with *Let the Right One In*?

J: I certainly am. Creepy, creepy horror film this one. It's the story of a twelve-year-old boy, real loner boy, real kind of geek at school, bullied at school, who befriends his new neighbour, who's a twelve-year-old girl. She happens to be a vampire. And this is set in very snowy and very bleak Sweden. It's a brilliant, brilliant film, it really is very, very good, because I think it's so bleak, because it's a very – although it is a horror film, it's a very quiet horror film, you know it's very sort of slow, and really carefully paced, really not showy at all. And because of that, I think really, really chilling and actually sometimes you're laughing, and the most horrific things are happening on screen because this boy, you know he's in love with this girl, he wants to help her. You know, and even though really horrible things are happening on screen, you actually giggle a bit, and I love that ... when you really don't know how to feel, you just feel uncomfortable.

E: Almost the film is running your emotions for you.

J: Absolutely. And I think a really unforgettable film. They are going to do an American version of this, which could be quite good. I think it's the guy who made

*Cloverfield*, Matt Reeves has said that he wants to make an American version of this. But go and see this original version because it really, it really does show you that, you know, in horror films, restraint can be a very powerful thing, and it doesn't just have to be really loud and just loads of blood and guts. You can have something that's really poignant and –

E: ... and beautiful.

J: ... and beautiful at the same time as being really chilling. And the two kids in this are well, just awesome. I haven't stopped thinking about it since I've seen it, it's a really special film, *Let the Right One In*.

E: How many stars?

J: One, two, three, four, five stars!

E: Yay! Oh, wow ...

## UNIT 10 Recording 4

### Conversation 1

W = Woman M = Man

W: So here we are in Greenwich Village.

M: It looks very different from the rest of New York.

W: Yeah, the streets are quite narrow and the buildings aren't as high.

M: It does look quite village-like.

W: Yeah, but it's quite big. It extends out west that way to the Hudson River, north above Washington Square. We'll go up there in a bit.

M: And you lived here?

W: When I first came to New York, yeah. In an apartment just around the corner, on West Third Street. Actually, you can see the building over there.

M: Near The Blue Note Jazz Club?

W: Yeah.

M: I've heard of The Blue Note.

W: It's pretty famous. There are some great jazz clubs around the neighbourhood, and that's one of the best. We can see a show there one night if you want.

M: That'd be great.

W: Now up here on the left is the Café Reggino. It's where I used to hang out and read when I wasn't working.

M: Looks good.

W: Their cappuccino is great. The story goes that the original owner brought cappuccino to America. You can see the original cappuccino machine inside.

M: Cool. We could stop and have a coffee.

W: Maybe a bit later? Let's head over to Washington Square Park and then circle back.

M: OK – lead the way!

...

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W: A lot of these clubs we're walking by have a real history. As I'm sure you know, Greenwich Village has always been a centre of artistic life – very bohemian. It's always attracted famous writers, dancers and poets. And in the sixties, it was a big part of the folk music scene: Simon and Garfunkel, Joni Mitchell, Bob Dylan, you know.

M: Before my time! Now what's this?

W: This is Washington Square Park. We'll walk into the park on this side. Can you play chess?

M: A bit, yeah.

W: Any of these guys here would be happy to challenge you to a game of chess. They're here all day, every day.

M: Maybe next time – I'm not that good! What's the arch over there? It looks like the Arc de Triomphe in Paris.

W: Well it should, that's the Washington Square arch. It was modelled on the Arc de Triomphe and built in 1889 to celebrate the hundredth anniversary of the inauguration of George Washington as president.

M: Could we sit down a second? I need a break.

W: Why don't we retrace our steps and go back to the Café Reggjo?

M: Sounds good. I could really do with a coffee.

## Conversation 2

W = Woman M1 = Man 1 M2 = Man 2

M1: So, this is Radcliffe Square.

W: Wow! Is this right in the centre then?

M1: Pretty much.

M2: What's that?

M1: Hold on. Let's just get off our bikes ... Right, so that building in front of us is the Bodleian, named after the founder – Thomas Bodley. Believe it or not, despite the fact that it's circular, it's actually a library.

W: Cool!

M1: Yeah, it gets a copy of every book published in the UK.

M2: Who can use it?

M1: Any student at the university. Of course, each college also has its own library – you know the university's divided into colleges, right?

M2: Right. How many colleges are there?

M1: Just under forty. Well, thirty-eight to be exact.

W: So that means thirty-eight libraries?!

M1: Mm but they're not all as big as the Bodleian. Anyway, we'll need to get back on our bikes for the next bit ...

...

M1: Can you hear me if I talk as we cycle along?

M2: Yeah.

W: OK, but don't go too fast. I'm not very steady on this thing!

M1: So, here's the famous Bridge of Sighs, connecting two sides of Hertford College.

M2: I've seen the original.

M1: What, of the bridge? In Italy, you mean?

M2: Yeah, it's in Venice. Beautiful.

M1: OK. We'll go past New College and then onto the High Street.

M2: Is that New College there?

M1: Yep.

W: How 'new' is new?

M1: Roughly 1370.

W: You're kidding!

M1: No, really! Interestingly, the oldest college was actually only founded a hundred or so years earlier! Uh-oh, watch out on this corner ...

M1: That's the 'Schools'. It's where the students take their exams. Apparently, the biggest room can seat somewhere in the region of 500 students although I haven't seen it myself. Anyway, we're turning right here. The street's cobbled, so be careful.

M2: How many students are there at the university in total?

M1: To be honest, it depends. In term time, you'd probably get upwards of twenty thousand.

M2: Many international students?

M1: Some, but most are from the UK. We'll finish by cycling down this way to Christ Church. We can actually go inside if we're quick. It's well worth a visit.

M2: Christ Church is another college?

M1: Yeah, the biggest and probably the most famous. Have you seen any of the Harry Potter films?

M2: No ...

W: I have!

M1: Oh, well you'll recognise the Great Hall. It's where they have the feasts in Hogwarts School. You know that bit when Harry ...

## UNIT 10 Recording 6

1 It's roughly 1,500 metres in length.

2 There are upwards of 35 corridors.

3 It's just under 1,200 metres above sea level.

4 It's somewhere in the region of 715 km.

5 It's two metres or so at its thickest point and then it narrows.

6 You get approximately 370 to the euro.

## UNIT 10 Recording 7

S = Sarah T = Tim N = Nigel

S: Right well we have our shortlist for the new feature that we're going to put into the town centre, which one gets your vote Tim?

T: I'm really in favour of the – the state-of-the-art multiplex cinema I think that it would be most useful and beneficial for the community. I think it will be used a great deal, I think it would bring jobs to the area, and I think it would provide entertainment and activities for young people.

N: The only thing that would concern me though is that that's going to be very, very expensive.

T: Um hm.

S: I mean, I personally would prefer the botanical garden.

T: Oh.

S: Because I think that that will satisfy the needs of many different age groups. I think it would be very good for wheelchairs, for ... for blind people, for people with disabilities, there would be areas that would be excellent for young people, and lots of learning opportunities in the education centre. And we know from past experience that the older age group certainly enjoy gardens.

T: The only thing that would concern me on that is that you mention youth, but I don't think that you're going to get as many young people involved in a botanical garden. I think if it was interactive then it would be ... but just as a thing that was showing I'm, I'm not so sure.

N: Well I don't want to harp on about costs again but we have to consider the maintenance of this botanical garden. There are very high maintenance costs involved.

S: Oh so, Nigel what, what would you prefer?

N: Well, my vote would go to the theatre workshop space for young people. And I know we said we don't want to discriminate against any ... we don't want to leave out certain members of our society, but I think we've got a problem in this town about kids getting bored, hanging around on street corners, they need something to do and a theatre workshop space is going to get them ... it's going to give them a routine, it's going to give them a motivation, and then when they do their shows, they're bringing along their grandparents, their parents, I feel it's very inclusive.

T: Can you see the older generation, wanting it, liking it?

N: I think the older generation want to be sure that kids aren't hanging about the streets with nothing to do.

S: And could that, theatre workshop space be used for other things as well?

N: Absolutely.

S: Could it be used for meetings, for other sections of society?

N: ... Aerobics ... there's going to be a sprung wooden floor so there'll be dance classes, yoga, pilates, multi purpose ...

# WORKBOOK · AUDIO SCRIPTS

## UNIT 8 Recording 1

- 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 2

### 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 3

### 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 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?

## UNIT 9 Recording 1

- A: ... and we're joined today by Alex Temple, a researcher in something called inattention blindness. Welcome to the show.  
B: Thank you.  
A: So for starters, can you tell us exactly what is 'inattention 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 inattention 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?

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**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 inattention 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 simulations 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

arson, stalking, vandalism, kidnapping, hacking, shoplifting, mugging, counterfeiting, pickpocketing, tax evasion, bribery, identity theft

## 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? 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

1 The people living on the other side of the river were trapped.

2 Anyone planning to go home early or wanting to take a break should let us know.

3 Walking out of the restaurant, I ran into my old boss coming in.

4 I used to work with the woman living next door.

5 I left the party quickly, not telling anyone that I was unwell.

6 Carrying a child under each arm, she ran out of the blazing building.

7 He jumped up, frightened by the loud bang, mistaking the door for a gun.

8 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 basic 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 five 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.

Secondly, the head is centred, which leaves all this space at the top and sometimes cuts off the subject's lower body, though that's not the case here.

Thirdly, the background does nothing – it's there, more or less in focus, but it's not interesting in any way, which is a kind of missed opportunity.

Fourthly, overall there's too much space around the subject, the picture taker is either too far away or zoomed out too much or both. This is obviously supposed to be a picture of this woman, but you can hardly see her face, she's simply too small in the frame.

Finally, the angle is odd, though you might not appreciate this until I show you how to improve on it; but basically the camera is at the height of the photographer's eyes, about one and a half metres, looking down on the subject, and the woman is looking up, which is not the best angle to see a face.

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, centre the face at one of these four points.

As to which one, that is sometimes obvious but it also depends on the background.

Which brings us to rule number three: Think about your background – think of your background as a supporting actor for your subject – and make it work for you. It should be interesting. I know that sounds general, but just think about great paintings – the background is never unimportant. It

may mean positioning yourself in a particular way so, for example, there are trees or water or sky behind your subject and not cars.

Rules number four and five are simpler: four is to 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 five rules. Let's look at another photo of the same person and see how the rules work in practice.

## UNIT 10 Recording 4

- 1 It's well worth a visit
- 2 Let's head over to the
- 3 Supposedly, they had to interrupt
- 4 Believe it or not, it took
- 5 It was originally built as
- 6 Well, they were founded in
- 7 Let's retrace our steps to
- 8 The story goes that he used