Module 1A

Listening p.8

Audio script

W = Woman; M = Man

1 Cars in general have never been a real passion for me. However, my own car is another matter. I have three children under six, their toys, buggies and bikes to ferry round, plus an enormous supermarket shop to load into the boot every week. I may have wanted an off month-long overseas business trips without a second thought, but when my car goes into the garage for an afternoon, I'm lost.

2 I've always loved music, but I wasn't sure what I wanted to do as a career, so I did a one-year course in music technology. At first, I still wasn't convinced it was for me, but once I realised I would eventually be able to put my own music together, I really started loving it. The course is a part-time one, so once I'd mastered the basics of how to use the microphones and mixing desk, I was able to get casual work in a recording studio. That was really useful and I haven't looked back. I love doing what I do and I wouldn't swap it for anything.

3 Some people say that shopping is a mindless kind of activity. Well, I love shopping, not for the things I buy, but just for the fun of it. So I was pleased to read that shopping is actually good for your brain. When scientists measured activity in the brains of shoppers, they found a lot of activity in the important back part of the brain in the two-and-a-half seconds that it took them to choose a product. In other words, it fires up the part of the brain used in making decisions. So, it can't be mindless, can it?

4 W1: Do you wish you could learn a language or take up a new hobby, but it's too expensive or there isn't a class nearby? A new trend known as 'talent swapping' could be the answer. On today's programme, two listeners reveal how it worked for them.

M: A neighbour told me she was having problems filling in her tax forms, so I offered to help. In return she made me a lovely meal and now she's teaching me to cook.

W2: A friend was helping children at a local school with their reading and encouraged me to go too. I love it because I get a real buzz from seeing them improving.

5 I went to university with quite a few false ideas about how much living on my own and being a student in London would cost. Before I started, I gave myself a budget for food, rent, etc. and tried to stick to it, but it didn't work out. I'm afraid, I realised that I'm quite fussy about things, like having the right kind of shampoo and eating well, and so it was difficult to economise. I ended up keeping a careful record of everything I spent, which made my friends laugh. You see, my mum's an accountant and I had always complained when she suggested doing that!

6 Travelling regularly in Europe and North America for my work means that I spend relatively little time at home. There's a lot of hard work involved, but one of the compensations of my job is staying in five-star hotels where the furnishings are cool and modern and the bathroom's out of this world. But you can get tired of all that. So when it came to my own place, I knew exactly what I wanted it to look like. I decided to try and create the opposite of twenty-first century five-star hotel living,
Module 2A

Listening p.16

1
1 five speakers; 2 they have all given up stressful jobs  
2/3  
1 D; 2 A; 3 B; 4 C; 5 E

Audio script

Speaker 1:
I worked as a City trader for 12 years and really enjoyed both the job and the lifestyle that went with it, but in the last two years I started to wonder whether it was what I wanted to do for the rest of my life. Because I commuted a long way across London by train, I saw my baby son for only a few minutes at the end of each day if I was lucky, and I’d spend all weekend sleeping. Fortunately, I’d always been a saver, and that made the decision to leave much easier. I had a keen interest in interior design and decided to use my savings to set up my own business.

Speaker 2:
Last summer, I resigned from my job as an insurance broker and started a year-long course to train as a wildlife artist. Learning a new skill was hugely satisfying. But I’ll never forget the day I walked past a very expensive restaurant next to the college. I had dined there frequently with clients. Now I was a student in jeans and T-shirt, carrying a backpack. I felt odd. It wasn’t that I missed it, but I did wonder if I would be able to afford to eat somewhere like that ever again. I’m excited, although obviously a little apprehensive, about the future. But I love being outdoors and travelling around the country, and everybody says I’m far more relaxed.

Speaker 3:
The first three years were very isolating. But as my wife and I got used to the life, we became very interested in the countryside and grew to love it. I know nothing about gardening and growing things, so taught myself by reading books. I no longer have to waste time on commuting or long business lunches, but my business only brings in about two-thirds of what I earned in my previous salary. But then we don’t need so much money to live on. Our heaviest expenses are the two cars, because we are so remote. I grow all our own fruit and vegetables and we rear chickens to eat. We’re about 90 per cent self-sufficient in summer.

Speaker 4:
The city had been my life. I worked for a public-relations company which specialised in art exhibitions and so my evenings were devoted to social events. Then without warning, I was made redundant. That made me stop and reconsider my priorities. I realised I was ready for a simpler, more enjoyable life and decided that with computers, faxes and email I could work from home, and didn’t even need to be near London. Now I’ve got two children and so I can’t work full time, but I’m doing some market research for a local hotel. I’ve no regrets; it’s a happier, healthier and better quality of life for the whole family.

Speaker 5:
I’d start work at 6:30 a.m. and often carry on until midnight if there was a big deal on. The pressure was incredible. There was no time for exercise or eating well and I found myself becoming a very tense and bad-tempered person. I was close to burning out in a totally unfulfilling lifestyle. By sheer chance I saw an article about how someone called ‘a life coach’ had changed someone’s life. I got in touch and as a result of just one consultation, she helped me realise that I’d be much happier as a yoga teacher. I’m now running my own health club. It’s quite demanding, but at least I know why I’m doing it.
Module 3A

Listening p.26

2

Order of photographs:
1 D (immigrants arriving at Ellis Island by boat)
2 E (the Baggage Room) 3 C (the Registry Room)
4 B (Wall of Honor) 5 A (the Bunk Room)

3
1 1897 and 1924; 2 ferry (boat); 3 (B) baggages;
4 (an) interview(s); 5 (W) wall of (H) hono(u)r;
6 (B) bunk; 7 (H) hope and (F) fears;
8 11:10 (a.m.)/eleven ten (a.m.)/ten past/after eleven (a.m.);
9 Oral History Library; 10 ticket office

Audio script

Hello everyone. First of all, a big welcome to New York from all of us here at the hotel. My name’s Bob and I’m here to make sure you enjoy your stay in the city. I’ve organised some great guided tours for you, and we start tomorrow with a trip to the Museum of Immigration on Ellis Island. Now I’m going to give you a few background details that will help you get the most out of your visit.

As you know, millions of people came to the USA from Europe in the late nineteenth and early twentieth centuries, especially during the period between 1897 and 1924 — that’s the year when immigration controls were introduced — and Ellis Island was the place where they first landed. The buildings which immigrants had to pass through before they were allowed to come and live in the USA, were used right up till 1954. Then they stood empty until they were restored as a museum, which opened in September 1990. And that’s where we’ll be going tomorrow.

Your tour of the museum begins when you step off the ferry — at the very point where the immigrants stepped off the ships that had brought them on their long journey all the way from Europe.

The first place they passed through is called the Baggage Room. That’s where they picked up their bags and other possessions, and you’ll be able to see a display of typical baggage from the period there as you pass through.

You then go into what’s called the Registry Room — just as the immigrants did. This is where they had medical check-ups and interviews and then, if all went well, they were allowed to enter the USA. Imagine how it must have felt: to be so close to your new home, but still not be sure if you’d be accepted, or put on the next ship home again.

But most people were accepted, and it’s incredible, but 100 million Americans can trace their family history in the USA to a man, woman or child who passed through this room. And 420,000 of them have their names written on what is known as the ‘Wall of Honor’ which you can see at the museum.

If things were real busy, or if there was a problem, the newcomers might have to spend a few days on the island, and the next place you see on the guided tour is the sleeping area, known as the Bunk Room, and then after that what’s called the Hearing Room — that’s where people who’d been refused entry could have their case heard by a judge.

The museum also has three theatres. Theatre 1 is a movie theatre and I’ve reserved tickets for you to see the 30-minute movie called Hope and Fears. In the movie, you’ll see immigrants telling their own stories of how they pulled up their roots in Europe and came to live in the USA. Next door, in Theatre 2, there’ll be the chance to see the play called Ellis Island Stories, which also lasts 30 minutes. This play features two immigrants and one immigration officer and it’s based on real-life interviews recorded at Ellis Island. We haven’t made reservations for the play, but it begins at 11:10 a.m. and there’ll be plenty of time to see it if you’d like to.

Or you might want to visit the Oral History Library. The Ellis Island Oral History Project has collected recordings of first-hand accounts of people’s experiences at Ellis Island, and you can listen to some of these on a computer system with 20 individual listening stations.

And if there’s still time after that, why not visit the exhibition called The Peopling of America which is located in the old ticket office which was across the water from the old railroad station. This exhibition places Ellis Island in the context of 400 years of North American immigration history.

So, all in all, it looks like being a great tour...
**Listening p.36**

1a
1 two speakers; 2 training for challenging physical activities

2
1 rower; 2 charity; 3 sailing; 4 100/one hundred kilogramme; 5 motivation; 6 challenge; 7 disappointed; 8 variety; 9 short(-)term; 10 lonely

**Audio script**

**J = Jennie; M = Malcolm**

**J:** In today's programme, we're talking about challenge and endurance. With me in the studio is someone who knows all about these qualities and how to find them in yourself, the champion rower Malcolm Price. Malcolm, welcome.

**M:** Hi.

**J:** So what's the secret if you're going to push yourself to the limit? It can't all just be physical strength and fitness.

**M:** Well, Jennie, many people these days do push themselves to the limit, physically and mentally to achieve their goals, and not only in competitive sports. You know, it could be a way of raising money for a charity, or just achieving something for personal satisfaction. But, whatever you choose to do, whether it's climbing a mountain, running across a desert or winning a sailing race, there's a lot of hard work involved to get yourself in top physical and mental shape, and success only comes through thorough training. That's the same whether you're an Olympic champion, or just someone taking part in the local fun run.

**J:** But you've got to be fit to start with, haven't you?

**M:** Well, physical strength is part of it. I don't think I'd have gone into rowing if I didn't have the physical build for it. But when you're nearly two metres tall and weigh 100 kilos, there's not much chance of being a champion jockey or a sprinter. But I'm sure that I'd still have excelled at something, even if I'd been shorter and slimmer, because that's just in me as a person.

**J:** So, it's partly psychological then?

**M:** Well, I suppose it is, yes. If you're involved in sport as a kid, then the training becomes part of your life, and you learn a kind of strategy for success, whatever it is you're trying to do. But there's no reason why someone who starts doing physical activity as an adult shouldn't find the same level of motivation.

**J:** As long as you have a goal...

**M:** Exactly. You need to make sure you've got something to aim for, and it has to be something which you really can achieve, that's within your capabilities, but of course it's also got to be a challenge or else you'll have nothing to work towards.

**J:** And what about if you're trying really hard, but just not getting anywhere?

**M:** Well, it could be that you've set yourself the wrong goals, or it could just be impatience. The important thing is to aim to make progress in small stages; each week you should be getting closer to your target. But if you expect too much, too soon, you're almost bound to be disappointed.

**J:** So keep at it?

**M:** Yes, but vary your schedule. If you do the same things every day, you're tempted to make comparisons too soon. Apart from anything else, training becomes tedious if there's no variety in it. And you need time off from it too. At least one day a week, do something else, something completely unrelated.

**J:** So, don't worry too much about how it's going?

**M:** There's no point in doing that. You need to review your goals regularly, so that you know whether you're getting fitter or faster or stronger or whatever. But you should also be able to relax and enjoy yourself, otherwise what's the point? That's why short-term goals are useful. You know, for example, I'm going to be running five miles a day in two months' time, although my ultimate goal might be running a marathon next year.

**J:** But you've got to have one clear goal — like that marathon.

**M:** That's right, and friends can be useful too. Training with a friend means that you've got someone to share the ups and downs with, and it's also much harder to give up if there's someone else involved. To be honest, training can be a lonely business, and there will be setbacks, and so you need to enlist the support of those around you.

**J:** Malcolm, thank you. But don't go away because after the news, we'll be talking about how to prepare for the big day...
Module 5A

Listening p.46

1b
1 a number: 3; 2 proper names: 1, 2; 3 parts of a face: 8
4 adjectives 5, 6

2
1 China; 2 The Naked Face; 3 95/ninety-five; 4 mirror;
5 uncomfortable; 6 personal; 7 managers;
8 chin/lips (in either order) 9 make-up;
10 nodding/smiling (in either order)

Audio script

PR = Presenter; L = Lillian

PR: in today’s programme, we’re talking about faces and
what they can tell us about a person’s character. In
the studio is Lillian Scott who’s written a book
about the skill of face-reading. Lillian, welcome.

L: Hi.

PR: So is this idea that you can tell a person’s character
from the shape of their face a new theory?

L: Oh no, it goes back centuries actually, but it’s only
now that people are studying it more seriously. The
idea has reached us in Europe via Australia and New
Zealand, but the skill was originally developed
in China. I go into this in some detail in my book.

PR: And the book’s called …?

L: Well, it took a long time to find a title. I wanted to
call it Face to Face, but apparently there’s already a
book with that title, so that wasn’t allowed. In the
end, someone suggested The Naked Face, which
sounded good because I wanted to focus on things
which everyone can see, but which we tend not to
notice. So we went for that.

PR: And the book begins by describing how the face
works, doesn’t it?

L: Yes, for example there are 14 bones in the face with
around 25 muscles working around them. This
means that we can do all sorts of things with our
faces, revealing a great deal about ourselves in the
process, because our faces are changing all the time
as we speak, as we react towards the world around
us.

PR: And can you observe this in your own face?

L: Well, yes, I mean when people look in a mirror, they
tend to adopt a particular facial expression, the one
they think looks best. They try to do the same thing
when posing for photographs, but usually without
success because you can’t actually see what you look
like till later. That’s why people are always saying ‘I
look awful in that photo’, when to the rest of us they
look perfectly normal. And of course, seeing
yourself on video can be quite an uncomfortable
experience, because then you see all your changes of
expression and so on.

PR: And then some people think they have a best side,
don’t they, which they always turn towards the
camera?

L: That’s right. And, of course, each side is always
different. It’s a fact that’s puzzled scientists for years,
but it is true. Some face-reading experts say that
people generally want to show the right side of their
face to the world, because they feel the left is the
personal side, you know, they want to keep it to
themselves.

PR: Really? And what character traits can you see in
people’s faces? Give us some examples, things we
could look out for.

L: Well, good managers generally have wide faces with
the cheekbones wide apart, which is meant to
indicate a strong desire to achieve things and meet
targets.

PR: OK. Anything else?

L: Other good signs for success at work are a strong
chin, which represents determination, and of course
the shape of the lips has long been associated with
that as well.

PR: Right. But what about if you don’t look like that?
Can you make the most of what you’ve got, in a job
interview, for example?

L: Yes, you certainly can, and of course women
especially try to do this. The first thing to remember
is that you should look people straight in the eye
when you speak, even if it means moving your chair.
Some people use make-up or a new hair-do to
emphasise or play down certain facial features, but
it’s best to get professional advice because too much,
or badly applied make-up, for example, would be a
mistake. It actually puts people off.

PR: Sure.

L: But basically it’s more a question of how you behave
at interviews. If you’re tense, your face is likely to
look tight and unrelaxed and people will think that’s
also your character. Whereas if you keep nodding
and smiling to show that you’re really interested in
what they’re saying, people tend to like you better.

PR: Thank you Lillian. And if you’d like to buy Lillian’s
book, it’s …
Module 6A

Listening p.56

2a
1 B; 2 B; 3 C; 4 C; 5 A; 6 B; 7 A

Audio script

PR = Presenter; P = Peter

PR: Last year, in a television series called Faking it, various people were given four weeks to learn the skills of a new profession. Peter Harris, a painter and decorator from Liverpool, was one of them and he joins me in the studio today. Peter, welcome.

P: Hi.

PR: So why were you selected to take part in the programme, Peter?

P: Well, one day, I got a phone call from someone asking me if I'd like to take part. They'd called lots of decorating companies all over the country looking for someone willing to spend four weeks learning to be an artist, you know instead of painting walls and doors, you'd learn how to do abstract art. And the cameras would be there to see how you got on. But they couldn't get anyone to volunteer. At first, I thought it must be one of my friends playing a joke on me, so I laughed and put the phone down.

PR: Really!

P: But fortunately, they called back and gave me a number at the television company where I could call them and that's when I realised it was for real.

PR: So what did your friends think?

P: They thought it was funny, because I know nothing about art but I think they admired me for giving it a try. Before the filming started, I went down to the local art gallery with them to have a look at some abstract art. To be honest, I thought it was all a load of rubbish, but I still wasn't convinced that I'd actually be able to do it.

PR: So what happened? How did you learn?

P: Well, at first, I actually found it exciting because I never knew what was happening from one day to the next. But basically, I had lessons. And of course I found it harder than you'd think, especially with the cameras watching. But the worst bit was having to film what's called a video diary every evening saying how the lessons had gone and how I was feeling.

PR: But you enjoyed it?

P: I began to see that there really is something behind abstract art. People look at a painting and say ‘What is it?’ or ‘It's just a load of paint thrown about,’ but actually there's a lot more to it than that. I think people laugh at things they don't understand sometimes, but that doesn't mean it's no good. The artist wants you to think, you know, which can be hard work!

PR: Absolutely.

P: Then, one day, I was just painting freely, you know, experimenting, and suddenly I realised that what I'd painted looked like a wheelchair. I'd had a football accident as a child and I couldn't walk for a while. It was a frustrating and frightening time for me. Suddenly all those feelings came back to me. It was so unexpected, and I realised that a part of me was coming out in the painting. It reduced me to tears.

PR: Did other people see the wheelchair?

P: I don't think so, but funny enough that was one of the pictures that went through to the final programme. The idea was that my paintings would be shown in a gallery alongside lots of real artists' work, and a panel of experts would try and say which ones were mine. It was all part of the idea of the television programme. Anyway, I was fairly determined to prove that I could do it. Lots of people were surprised when three out of four experts failed to spot which paintings were mine. But I was delighted.

PR: So now you're an artist?

P: Sort of, yeah. Actually, since the show, I've sold about 15 paintings which has impressed my family more than anything. And I thought the other artists would really hate me, because they find it so hard to sell their work, but they were fine. No, the only people I didn't like were some of the people who bought my work. They only seemed to be interested in how much it would be worth in the future.

PR: Peter, thank you.

3
1 for real; 2 a load of rubbish; 3 bit; 4 hard work; 5 to tears; 6 spot, delighted; 7 be worth
Module 7A

1 C; 2 B; 3 C; 4 B; 5 A; 6 B; 7 A; 8 C

Module 8A

1 C; 2 F; 3 D; 4 A; 5 E

Module 9A

1 C; 2 A; 3 A; 4 B; 5 C; 6 C; 7 B

Module 10A

1 The Service Guide 6 (non) smoking
2 name 7 car
3 greet 8 wake(-)up call
4 smile 9 blue arrow
5 red flag 10 taxi