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Over the years, I've interviewed hundreds of candidates for jobs at many different levels. The point of every job interview is to make sure a candidate has the skills necessary to do the work. Hiring the wrong person can be an expensive mistake. But, apart from references, how can you determine if the candidate actually knows what he says he knows? A very effective way to sort out the good candidates from the bad is by asking 'How did you do that?' and 'Why did you do that?' at appropriate stages in the interview.

## Practice Tests

### Practice Test 1

#### Listening Section 1

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- A:** Good morning – Dave Smith speaking.  
**B:** Hi – could I speak to the organiser of the Preston Park Run?  
**A:** Yes that's me.  
**B:** Great – um – I was talking to some friends of mine about the run and they suggested I contact you to get some more details.  
**A:** Sure – what would you like to know?  
**B:** Well – they said it takes place every Saturday, is that right?  
**A:** Yes it does.  
**B:** OK – great!  
**A:** Do you know where the park is?  
**B:** Oh yes – I've been there before. But it's quite big and I'm not sure where to go.  
**A:** Well there's a circular track that goes right around the park. The run starts at the café, goes past the tennis courts then twice around the lake and finishes back where it started.  
**B:** OK and what time is the run?  
**A:** Well the actual run begins at 9 am but the runners start arriving at about 8.45.  
**B:** OK – so I need to get up early Saturday morning then. And how long is the run?  
**A:** Well it used to be three kilometres but most people wanted to do a bit more than that so we lengthened it to five kilometres – we now go round the lake twice and that adds an extra two kilometres.  
**B:** Right – not sure I've ever run that far so I'd better start doing a bit of training.  
**A:** That's a good idea. But it's not a race, it's really just for fun and the best thing would be to take it easy the first few times you do it and then see if you can gradually improve your time.  
**B:** Is the run timed then? How do I know how well I've done?  
**A:** When you cross the finish line you'll be given a bar code and you take this to one of the run volunteers, who will scan it. Then you can get your time online when you go home.  
**B:** Oh – I see. You collect all the results.

- A:** Exactly.  
**B:** I see – that's great. So how do I register?  
**A:** Well there are several ways. I could take your details over the phone but it's much easier if you do it using the website.  
**B:** OK – good. Um, I think that's probably all I need to know for now. Oh yes – does it cost anything to register or do you collect money each week?  
**A:** Well it doesn't cost anything to register but we do charge for the run. In fact we have just increased the charge to £1.50. It used to be a pound but because we were making a bit of a loss we have had to increase it by 50p.  
**B:** OK thanks. I think I have enough information on taking part in the run.

[pause]

- B:** Um – you mentioned volunteers. I have a friend who is interested in helping out. Can you give me some details so I can pass them on to her?  
**A:** Sure – well you need to ask your friend to contact Pete Maughan. He manages all the volunteers.  
**B:** OK – I didn't quite catch his surname – was it Morn – M-O-R-N?  
**A:** No – just a bit more complicated – it's M-A-U-G-H-A-N.  
**B:** Right – thanks. And could you give me his phone number?  
**A:** Yes – just a moment. It's here somewhere – let me just find it. Ah I've two numbers for him. I think the one that begins 0-1-2-7-3 is an old one so use this one: it's 0-1-4-double 4-7-3-2-9-double zero.  
**B:** OK – got that. Can you tell me anything about the volunteering? Like what kind of activities it involves?  
**A:** Sure – well we need volunteers for basic stuff like setting up the course. We have to do that before all the runners arrive.  
**B:** OK – so that's a really early start!  
**A:** Yes that's right. But if your friend would prefer to arrive a bit later she can also help with guiding the runners so they don't go the wrong way.  
**B:** I see. I believe you do a report on some of the races.  
**A:** Yes that's right. In fact we do a weekly report on each race and we always try to illustrate it.  
**B:** OK – well my friend really likes taking photographs. She's just bought a new camera.  
**A:** Actually that would be great. I don't know whether Pete has anyone to take photographs this week.  
**B:** Oh, I'll let her know.  
**A:** OK good. Could you ask your friend to phone Pete and let him know?  
**B:** Yes I will.  
**A:** OK thanks. Goodbye.  
**B:** Goodbye.

#### Listening Section 2

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Thank you for calling the phoneline for the Pacton-on-Sea bus tour. This is a recorded message lasting approximately four minutes and it provides general information on the town bus tour.



Pacton-on-Sea is a beautiful west coast town and has attracted tourists for many years. One of the best ways of getting to know the town is to take the bus tour, which provides a wonderful viewing experience from one of our open-top buses. The tour is a round-trip of the town and there are a total of 4 stops where passengers can get on and off the bus. A lot of people start at the first stop which is at the train station as this is where many tourists arrive in the town. The next stop after the station is the aquarium which is famous for its dolphin show and which has recently expanded to include sharks. This is well worth a visit and is very reasonably priced. Leaving the aquarium, the bus tour goes along the coast road and after a few kilometres comes to the Old Fishing Village where you can get off to stroll along the waterfront. There are some original buildings here but most of the area has been modernised and is now used as a harbour for all kinds of sea craft including yachts and some amazing power boats. The tour then heads off to the last stop and this is where most of the shops are. So for those of you keen to do a bit of shopping this is the place for you. Our advice is to go to this part of the town in the morning when it is relatively quiet. It does get very busy in the afternoons, especially at the height of the season. This area of the town includes an ancient water fountain where many people like to have their photograph taken – so do look out for this.

[pause]

Now some details of the costs and timings. A family ticket, which includes two adults and up to three children, costs £30. An adult ticket costs £15, children under the age of fifteen are £5 and student tickets are £10 as long as you have a student card. All tickets are valid for 24 hours, which means that you can get on and off the bus as many times as you like within a 24-hour period. So you could, for example, start the tour in the afternoon and complete it the following morning. The first bus of the day leaves the station at 10 am and the last one of the day leaves at 6 pm. Buses leave every thirty minutes and each tour takes a total of fifty minutes. There are many attractions at each of the stops, so wherever you get off the bus there will be plenty to do. The bus tour tickets do not include entrance to any of these attractions apart from the museum which is located near the aquarium. Some buses have local guides, who will point out places of interest and will provide information on the town. However, we cannot guarantee that every bus will have a guide and so we also have an audio commentary that has been specially recorded for the bus tour by the tourist office. Headphones are available on the bus and these are easy to operate. There is no extra charge for these – just plug in, select the required language and adjust the volume.

Due to the winter months being rather cold and wet in Pacton-on-Sea, the bus tours only operate from March to September. The weather is usually warm and sunny during these months so remember to bring some sun protection, especially on hot days. And of course, it does occasionally rain here in the summer so if the weather looks bad, remember to bring some rainwear. The bus tours are available no matter what the weather.

At the height of the summer the tours can get very busy so you are advised to book. You can book tickets online, over the phone and also at the station and at any of the other tour stops. When booking over the phone you can collect your tickets at any of the stops at the start of your tour. When you do it online you can print your e-ticket which you must remember to bring with you.

Thank you for calling the Pacton-on-Sea phoneline and we look forward to seeing you soon on one of our tour buses.

## Listening Section 3



**Randhir:** Hello – I'm Randhir Ghotra from the technologies department.

**Dave:** Ah yes. Good. I'm Dave Hadley. Thanks for coming to see me.

**Randhir:** That's OK. I believe you want us to do some work for you?

**Dave:** Yes that's right. Um, I'm responsible for student admissions to the college and I use a computer system to help process student enrolments and to do the timetabling. But it really doesn't suit the way we work these days. It's over ten years old and although it was fine when it was first introduced, it is just not good enough now.

**Randhir:** OK – what problems are you experiencing?

**Dave:** Well, 20 years ago, the college was quite small and we didn't have the numbers of students or tutors that we have now.

**Randhir:** So the system can't handle the increasing volumes ...

**Dave:** Well, there's a lot more data now and it sometimes seems the system has crashed but, in fact, it just takes ages to go from one screen to the next.

**Randhir:** Right. Is that the only problem?

**Dave:** Well that's the main one, but there are others. In the past, doing the timetabling was quite simple but now we have a lot more courses and what's made it complicated is that many of them have options.

**Randhir:** Right – but the system should allow you to include those.

**Dave:** Well no, it doesn't. It was supposed to – and a few years ago we did ask someone from the technologies department to fix it, but they never seemed to have the time.

**Randhir:** Hmm ... are there any other issues with the system?

**Dave:** Well – I've been given extra responsibilities and so I have even less time to do the timetabling. If there was anything you could do, Randhir, to make the process more efficient, that would be really helpful.

**Randhir:** Well it sounds like you could do with an assistant but that's obviously not possible, so what about having an online system that students can use to do their scheduling?

**Dave:** How would that work?

**Randhir:** Well – it may mean less choice for students but we could create a fixed schedule of all the courses and options and they could then view what was available ...

**Dave:** ... and work it out for themselves – that sounds great.

**Randhir:** OK, so ... um ... we'll need to decide whether



or not to improve the existing system or to build a completely new system.

**Dave:** Well I'd much prefer to have a new system. Quite frankly, I've had enough of the old one.

**Randhir:** OK – that'll probably take longer although it may save you money in the long run. When were you hoping to have this in place?

**Dave:** Well it's January now and the new intake of students will be in September. We need to start processing admissions – in the next few weeks really.

**Randhir:** Well it will take more than a few weeks, I'm afraid. As an initial estimate I think we'll be looking at April or May to improve the existing system but for a new system it would take at least nine months. That would be October at the earliest.

[pause]

**Dave:** What are the next steps if we are to have a new system?

**Randhir:** Well, the first question is – do you have support from your senior management?

**Dave:** Yes, I've already discussed it with them and they're also keen to get this work done.

**Randhir:** OK, because I was going to say, that's the first thing you need to do and without that we can't go ahead.

**Dave:** Yes, I've done that.

**Randhir:** That's good.

**Dave:** Actually, they mentioned that there's probably a form I need to complete to formally start the project.

**Randhir:** Yes – that's the next thing you need to do. I'll send you an email with a link so you can fill it in online. It's called a 'project request form'.

**Dave:** OK, great. And then what happens?

**Randhir:** Well, I have a list of things but I think the third thing you should do is see Samir. He's our analyst who will look at the system and identify what needs to be done.

**Dave:** OK – can you send me his contact details and I'll set up a meeting with him.

**Randhir:** OK that's good, so we should soon be able to get a team together to start the work. Some members of our team work in different locations so it's not easy to have face-to-face meetings.

**Dave:** That's OK – I'm used to having conference calls providing they are not late at night.

**Randhir:** Right – so I'll send you details of the team and if you could set up a call that would be great.

**Dave:** OK, I'll do that.

**Randhir:** Thanks.

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Listening Section 4



Hi everyone – today I'm going to be talking about the origins of ceramics. So, first of all, let's start off with – what is a ceramic? Well, generally speaking, ceramics are what you get when you apply heat to certain inorganic, non-metallic solids and then allow them to cool. And examples of ceramics are everyday things like earthenware pots, crockery, glassware and even concrete.

So how did it all begin? Well it all started around 29,000 years ago when humans discovered that if you dig up some soft clay from the ground, mould it into a shape and then heat it up to a very high temperature, when it cools the clay has been transformed into something hard and rigid. And so – what did those first humans do with their discovery? Well – they created figurines which were small statues and which depicted animals or gods or any shape that the clay could be moulded into. And all this activity was centred around southern Europe where there is also evidence of ceramics that were created much later.

The early humans also found a practical use for their discovery, such as storing things like grain – although there were drawbacks. The pots were porous so that, although they could carry water in them, it wasn't possible to store it over a long period. And also, they were quite brittle and shattered very easily if they were dropped.

But despite these problems, it was many thousands of years before there were any improvements. In China at around 200 BC, they discovered that by adding minerals to the clay they could improve both the appearance and the strength of the ceramics. But it took nearly a thousand years before they perfected the process to produce high-quality ceramics known as porcelain. And once they had perfected the process, they kept it a secret – for another thousand years! Compared to the first ceramics, porcelain was lighter, finer, harder and whiter and became an important commodity in China's trading with the rest of the world for hundreds of years. In fact, it became so valuable that it was known as white gold and spies were sent to China to discover what they did to the clay to produce such high-quality merchandise.

It wasn't until the eighteenth century that the secret began to unravel. A German alchemist called Johann Friedrich Bottger was asked by the king to make gold out of lead. Unfortunately, Bottger failed to achieve this and soon gave up, but in order to please the king he attempted to make high-quality porcelain. And after many years of experimentation, he discovered that by adding quartz and a material called china stone to very high-quality clay he managed to get the same results that the Chinese had been achieving for the last 1,000 years.

We'll now look at another ceramic which is made from mixing sand with minerals and heating to over 600 degrees Celsius. When this mixture cools the result is of course glass. The main difference between ceramics made from clay and glass is that clay is made up of crystalline plates which become locked together in the cooling process whereas glass cools too quickly for crystals to form. Apart from that, the process of heating up naturally occurring materials to transform them is the same.

The origins of glass date back to 3500 BC but it wasn't until the Roman Empire, 2,000 years ago, that the art of glass-blowing and the practical uses of glass became more widespread. One of the more innovative uses was to use it in windows as, up until then, they had just been holes in walls. It must have been very draughty in those days!

The Romans were also responsible for inventing concrete. And although the origins are uncertain, experts think that this is largely due to the high level of volcanic activity in the area. The Romans observed that, when volcanic ash mixes



with water and then cools, it gets extremely hard and almost impossible to break up. The chemical reaction that follows is very complex and continues for many years, and the concrete just keeps getting harder. Evidence of this is the numerous Roman remains that are still standing, many of which are almost completely intact.

One of the most important facts about concrete for the Romans was that it can be created underwater. As the Roman Empire grew, the Romans needed to take control of the seas and for this they needed to build harbours capable of holding a fleet of ships. Pouring concrete mixture into the sea immediately started the hardening process and rather than just dissolving in the mass of water, the substance was tough and long-lasting. This strange characteristic of concrete made a significant contribution to the success of the Roman Empire.

## Practice Test 2

### Listening Section 1



- A:** Good morning. Dave speaking.
- B:** Oh hi. I'm phoning about a short story competition. Um, I saw an advert in a magazine and I was just calling to get some details.
- A:** Yes – certainly. I'm the competition organiser so I should be able to help. What kind of details are you looking for?
- B:** Well – erm – does it cost anything to enter?
- A:** Yes – there's an entry fee of five pounds.
- B:** OK – that should be fine.
- [pause]
- B:** It's a short story competition – so how many words is that?
- A:** Well – we want to give people a reasonable amount of freedom but the guidelines are around 3,000 words.
- B:** Oh – that sounds quite a lot.
- A:** Well – it's not as much as it used to be. We did have a limit of 5,000 words but some people thought that was too many so this year we've reduced it.
- B:** Right – and does the story need to be about anything in particular?
- A:** No – you can write about any topic you like. But the main point of the competition is that it has to have a surprise ending.
- B:** Oh – I see. That sounds interesting. I don't think I've ever written a story like that before.
- A:** Yes – it's something we've introduced for this year's competition.
- B:** Right. Um – I'm eighteen. Is there any age limit?
- A:** Yes – you need to be sixteen or over, so if you're eighteen that's fine.
- B:** Great. So you have the competition once a year. Is that right?
- A:** Yes – we start advertising in January and the competition takes up a lot of the year. We give people a few months to write their story and then it takes quite a long time to judge all the entries and to announce the winners.

- B:** I see. So when is the closing date for the competition? It's already April – I hope I'm not too late.
- A:** No you've still got plenty of time. You need to submit your entry by the 1st of August. After then it will be too late, although you can always enter next year's competition!
- B:** OK good. So how do I enter?
- A:** Well we have a website and the best way to enter is to complete the entry form online. We also have more details of the competition on the site. Shall I give you the web address?
- B:** Yes please.
- A:** OK – it's www dot C-O-M-P-4-S-S dot com. And that's the number four not the word four.
- B:** OK – thanks. I've got that. So – I can complete the entry form online but how do I send the story? Do I print it out and send it to you?
- A:** Well you may want to print the story out so you can review it but don't post it to us. When you've finished your story you will need to email it to us. The email address is on the website I gave you.
- B:** OK – that's fine. [pause] Um can you tell me a bit about how the competition is judged and what the prizes are?
- A:** Yes of course. Well, once we have all the entries I send them to all the judges. Our competition is quite popular so we are lucky to be able to use famous authors who are very interested in the competition.
- B:** That's fantastic. It's great to know that someone famous will be reading my story!
- A:** Yes that's right. It takes them quite a while to read through the entries but eventually they decide on the top five stories.
- B:** I see – and what happens then?
- A:** Well, they will be published online so everyone can read them. They will not be in any order at this point. They will just be the five stories that the judges think are the best.
- B:** And do all the top five stories get prizes?
- A:** No – it's just the top story and the runner-up.
- B:** So how is the top story decided?
- A:** Well once the top five stories are available, it will be the public who will vote for their favourite story.
- B:** Right – I see. So I need to get all my friends to vote for me then!
- A:** Er, yes – that's a good idea.
- B:** And what is the prize?
- A:** Well, the runner-up gets a prize of £300, but the winner gets a trip to Spain to attend a workshop for writers.
- B:** Wow – that's brilliant! I'd better get writing straight away.
- A:** Yes – good luck!
- B:** Thanks.

### Listening Section 2



OK – so hi everybody and welcome to the Sea Life Centre. Before you start on your tour I'd just like to give you some information about things to look out for as you go. Well first of all, I guess some of you may have been here before and may be surprised to see the name has changed. We are not called World of Water any more – since the beginning of this summer we've been re-



named, and we've also made a few other changes. However, the main attractions like the aquarium, the crocodiles, the penguins and so on are still here. But we have a new restaurant and picnic area and the latest thing that we have – and it was only finished last week – is the splash ride. This is an exciting new area of the centre and is pretty scary and of course you do get a bit wet so make sure you're not wearing your best clothes!

As I said, the main attractions are still here and the most popular thing that everyone wants to see is feeding time, especially for the crocodiles and the seals. We used to have the main feeding time in the afternoon at around 3 pm but we found that some of the animals got a bit hungry waiting until then and so we now have it at noon. They seem much happier with the new time – although it's a bit difficult to know what they're thinking!

Now – I'd like to mention something new that we've introduced this year that we're very excited about. It's called a VIP ticket. The VIP ticket costs an extra £2 per person and you will be amazed at what it allows you to do. With this you'll be allowed to feed the sharks. Now I know that for some people this might be quite a frightening thing to do, but it is perfectly safe. For those of you who are a bit unsure, we do have a video you can watch to see what happens. It's a great experience and your friends will be very impressed!

Speaking of friends, I'd just like to remind you that the Sea Life Centre will be more than happy to organise a birthday party for you and your family and friends. If you need more details you can speak to me afterwards and there are also forms at the entrance that you can fill in.

I'd also like to bring your attention to the good work that the Sea Life Centre is doing in support of animal conservation. I am sure you're all aware of the worrying situation with a large number of species facing extinction. Here at the Sea Life Centre we're taking action by asking as many people as possible to sign a petition. Once we have over 5,000 signatures we are planning to send it to the government in the hope that more people will begin to take it seriously.

Right – well there's obviously a lot going on at the Centre, and a lot of things to discover. At all the attractions there is helpful information so please read as much as you can and, if you want to see what you've remembered, please do the quiz after your visit. There are no prizes of course, but I'm sure you'll be surprised by how much you've learnt.

[pause]

So before I leave you all to start your tour, I've just got a few tips. There are a large number of attractions and you may not have time to see them all. Of course, there are the old favourites like the Aquarium and the Crocodile Cave but if you don't have time to see everything make sure you visit Turtle Town, which is beyond the Aquarium and the Seal Centre. This is very special and has a large number of endangered species, and as it's at the far corner of the Sea Life Centre it often gets overlooked. I also have to apologise for the Penguin Park. This has needed some urgent work to be done and so will not be open for the next week. We are very sorry about this but I'm sure you'll find the Seal Centre which is directly opposite it will keep you entertained just as much – if not more!

We're also very busy today as you may have noticed on your way in. Everyone starts here at the Aquarium but as it's so big, there's no waiting to get in. But today we're expecting a lot of people to want to see the Crocodile Cave as a couple of eggs have hatched out. So expect delays there and, if you like, move on to the Seal Centre first and then go back when things are quieter, towards the end of the day.

So I'll leave you now but if you have any questions I won't be far away and have a great time at the Sea Life Centre!

## Listening Section 3



**Martina:** Oh hi George, how's it going?

**George:** Hi Martina, it's going well. How about you? How's university life?

**Martina:** Well it's great – apart from the studying of course.

**George:** Yeah – me too! What are you studying? I seem to remember that you were going to do Art. That was your best subject, wasn't it?

**Martina:** No – not really – I just liked the teacher. He was French and had an amazing accent. My favourite subject was History but I couldn't see what career that would give me.

**George:** Ah, right. So what did you choose?

**Martina:** Well I found it really difficult to decide. I was really good at Science but I must admit I never really enjoyed studying it. So, in the end I decided to opt for English which was my second favourite subject and I thought it would be more useful to me than studying anything else. So – that's what I'm doing. Um – how are you finding university?

**George:** Well – it's a bit of a challenge I suppose.

**Martina:** Are you finding it difficult?

**George:** Well, some of it. I'm doing Mechanical Engineering which is really interesting but it covers quite a lot of areas like materials science, machine design, physics and of course mechanics – and they're all fine. But it's maths that I'm struggling with. It's a lot harder than it was at school.

**Martina:** I can believe it. It all sounds very difficult to me. But then I never was very good at mechanical things. I suppose it must involve some practical work?

**George:** Well – not at the moment. Currently, it's nearly all theory, so it's a bit heavy-going.

**Martina:** I guess you need to start with that so that you can get a grasp of the concepts and learn a few facts before you start putting it into practice. It must be a lot different to the course that I'm taking.

**George:** Yes – but in a few weeks we'll be having a lot more practical experience. In fact, I've got a great assignment this term working on jet engines which means I'll be going on a few field trips to a nearby airport.

**Martina:** Oh – that's great. It sounds like you're going to be very busy.

**George:** Yes I'm not sure how I'm going to cope with the work. We have a lot of lectures – and that's fine. The lecturers are very knowledgeable and I learn a lot from them. But we also have a lot of seminars and I find with so many people



expressing their views it can get quite frustrating. It would be better if we didn't have so many of those.

**Martina:** Yes – it's the same for me. [pause] Um – how are the students at your place?

**George:** Well I haven't really met anyone yet. They all seem a bit quiet.

**Martina:** Perhaps they're working hard – they don't appear to be very studious here, but they are very friendly. I must say I've been doing a lot of sitting around and chatting over the last week or so.

**George:** Well, that's good. The only person I've spoken to really is my tutor. He's very approachable and seems to understand how difficult it can be starting university.

**Martina:** It's good to have someone you can talk to. And he may help you meet other students.

**George:** Actually that doesn't bother me. I'm bound to get to know some people sooner or later. It's more a question of finding out what I need to do, where to go and so on. I hope he can help me with that.

**Martina:** Oh I would have thought so. Well we certainly have a lot of work ahead of us. It seems like a long time, doesn't it – studying for three years.

**George:** Yes it does – but I'm sure it'll go quickly. You know I'm really dreading the first assessment.

**Martina:** Yes – for the course I'm doing we have to hand our first one in at the end of next month.

**George:** Really – so have you got the topic yet?

**Martina:** No – but we'll get it soon. I'm not sure how much we have to write yet – not too much, I hope!

**George:** I know what you mean. And it's hard to study especially where I am now.

**Martina:** Oh – where are you living?

**George:** I'm living in a hall of residence. I thought that would be a good idea as there'd be a lot of people around but I'm finding it a bit noisy. I can see that I'm going to have problems when I really need to get down to some work.

**Martina:** So I guess you need to be somewhere on your own then?

**George:** Yes – well I do like to have some people around me, so I'd prefer to live with a family somewhere in a house not too far from the university.

**Martina:** Well good luck with that.

**George:** Yes thanks – and good luck to you as well. I have to dash now. I've another lecture in ten minutes. Bye for now.

**Martina:** Bye.

## Listening Section 4



Hello everyone. You've all been given an assignment for your Sociology course which will involve giving a presentation to the rest of the group. And so, today, I'm going to be giving you a few tips on how to prepare your presentations. This should help you with your current assignment – but a lot of the principles I'll be putting across will be general principles which will, of course, help you with all your future presentations.

So first of all, the most important thing to consider is your

audience and in this instance, your audience are the other students in your group. There are three points to bear in mind. Firstly, you need to ask yourself what they need to know; secondly, it's useful to consider whether they'll be supportive or not; and thirdly – will it be a small group, say three or four, a moderate gathering of twenty or so people (as for your current assignment) or will there be hundreds of people? [pause] Having said all that, what I'm about to tell you will apply equally to any audience.

So – how do you structure your presentation? Right at the beginning, you should tell them something that forces them to pay attention. This could be something surprising or even shocking but it needs to be relevant! After that, you need a list of items or topics showing them what you'll be covering – rather like an agenda – and then the main part of the presentation will follow. This main part will be the detailed information you'll be presenting and could include facts, statistics, personal experiences, etc. After this you should summarise what you've presented and close with what I call 'next steps'. For this assignment, you could simply point the group to other Sociology reference material. In other cases, you may want to suggest some actions that people can take.

Now – what about the design of the slides for your laptop? Well the important thing here is to be consistent. You need to have the same type of font and use the same colour and size for the same elements. For example, all headers need to look the same, all bullet points need to be presented in the same way. And don't just stick to words. Bring the presentation to life by adding graphics. These could be in several forms such as pictures, flow-charts, diagrams, histograms and so on.

And so – let's move on now to presenting. You have your presentation prepared and you're ready to start. Well – it's important to give a good impression from the start. So take three deep breaths, look at the audience, no matter how frightening they may be, and be enthusiastic and energetic. As you go through the presentation remember to provide some variety in the way you speak. So, for example, you can talk fairly rapidly for information that may be familiar, but then slow down for more unfamiliar sections. And change your tone as you speak – don't keep it at the same level all the way through. As I mentioned, look at your audience. Er, a good tip is to pick people out and look at them for around five seconds. Not looking at the audience gives the impression that you're either not interested in them or terrified of them. Looking too long at one particular person may make them feel rather uncomfortable. There may be points in your presentation that you want your audience to really absorb and in order to make important points stand out you may consider adding silence right after these. It will give people time to reflect on what you've just said. Also – you may be presenting complicated ideas or technical details but try to keep everything as simple as possible. Use simple words and as few as possible. And be clear. If you say something like 'this appears to be', it implies uncertainty. So using weak verbs such as 'appears', 'seems', 'could be', etc. needs to be avoided.

I'll just finish off with a few thoughts on questions and interruptions from the audience. You may choose to invite



questions from the audience as you go or ask them to wait until the end. Either way, questions should be encouraged as it provides you with some feedback on how interested the audience is and how well they're understanding you. When a question is asked you need to provide an answer that is as accurate as possible. So initially, my tip is to repeat it. This will ensure you have heard it correctly and will give you a few seconds to gather your thoughts.

Interruptions, on the other hand, can be unwelcome and you may get them for a variety of reasons. It's likely, however, that there's something in your presentation that's unclear or confusing. So my advice is to reduce problems by reading through your presentation beforehand and predicting potential points which could cause interruptions. You may then want to change that part of your presentation or, at least, you will be prepared if someone does interrupt you.

Now, do *you* have any questions ...

## Practice Test 3

### Listening Section 1



- A:** Hi – can I help you?
- B:** Hello – yes, um, is your club taking on new members at the moment?
- A:** Oh yes – we're always interested in taking on new members. Just give me a moment and I'll get an application form. Right – here we are. So – let's start with your name.
- B:** It's Harry.
- A:** OK – and your surname?
- B:** It's Symonds.
- A:** Is that like Simon with an 's'?
- B:** No, um, it's S-Y-M-O-N-D-S. Most people find it rather difficult to spell.
- A:** I see – it has a silent D. I guess a lot of people miss that. *[pause]* Now let me see – can you tell me when you were born?
- B:** Yes certainly – the 11th of December.
- A:** Thanks – and the year?
- B:** 1996.
- A:** OK good. Now – are you thinking of becoming a full-time member?
- B:** Er, probably not. What kind of memberships do you have?
- A:** Well, we also have off-peak membership which is between 9 and 12 in the morning and 2 and 5 in the afternoon ... and then we do have a weekend membership.
- B:** So a weekend membership is just Saturday and Sunday?
- A:** Yes, that's right.
- B:** OK – well *that's* not going to work for me. It looks like I'll have to be full-time. I'm afraid off-peak membership won't do as I'm not free at those times and I don't just want to be restricted to weekends.
- A:** OK. I'll make a note of that. *[pause]* Right – we have several facilities at the club including a gym, a swimming pool, tennis and squash courts. What activities are you planning on doing?
- B:** Well, do you have badminton?
- A:** Yes we do.
- B:** And table tennis?
- A:** I'm afraid not – well not at the moment anyway.
- B:** Oh – OK. Well I'm also very keen on swimming so I'm glad you have a pool. I'll certainly be doing a lot of that.
- A:** OK – I've got that. Will you be using the gym?
- B:** No – I'm not interested in that.
- A:** OK. So just let me work out what the cost will be ... Yes – that comes to £450 for the year. You can choose to pay annually for the full year or monthly. It's up to you.
- B:** Oh, I'd prefer to pay regularly in small amounts, rather than have a large amount to pay in one go, if that's OK?
- A:** Sure – that's fine. Right, I've got the most important details for now.  
*[pause]*
- A:** So – I'd just like to ask you a few questions about your lifestyle if that's OK with you?
- B:** Yes that's fine.
- A:** Um, do you do any regular exercise at the moment?
- B:** Yes I do a bit.
- A:** Good – and what do you do?
- B:** Well every few days I go jogging.
- A:** Yes – that's good. How long do you go for?
- B:** Well it varies. I guess it depends on how energetic I'm feeling.
- A:** Yes of course. Every little bit helps. Um, do you have any injuries at the moment?
- B:** Well, I did break a bone in my foot playing football a long time ago but that's all healed up now. But, in the last few days I've realised I have a bad ankle. I think I must have injured it last week and it's a bit sore now. But apart from that I'm fine.
- A:** Right – I guess you might need to rest it for a few days to let it recover.
- B:** Yes I will.
- A:** So – let me just ask you what you want to achieve by joining the club. Do you have any targets or goals?
- B:** Well I suppose my main aim is to build up my fitness level. Is that the kind of thing you mean?
- A:** Yes – that's fine. All the activities you're going to be doing should certainly help you with that.
- B:** OK.
- A:** And could you tell me what you do for a living?
- B:** Well – I was a student up until recently.
- A:** OK – so what are you doing at the moment?
- B:** Well – I'm a charity worker.
- A:** Oh that's fine. I'll write that down. OK – nearly done. One last question – can I ask how you heard about the club? Did you see it advertised or did you go to our website for example?
- B:** Well I've been looking for a health club for a while and I asked my friends for suggestions but they weren't much help. And then I was listening to the radio and your club was mentioned, so I thought – I'll go along and see what it's like.
- A:** Great – well we look forward to having you as a member.



## Listening Section 2

▶ 48

Good morning everyone. I hope you're all feeling OK after the activities of the last week or so. I know you've all been working very hard recently and we've been exceptionally busy, especially with the wedding last weekend and the trade fair straight after that. And now we have only three days to prepare for the birthday party this weekend. The events recently have gone extremely well and the hotel is beginning to get a very good reputation, so we need to keep it up. At the moment, we don't have exact numbers of guests and though we usually only cater for groups of less than fifty, we will have quite a few more than that. So – as I said – not sure of numbers but of course we won't go over the maximum of 100. But it's likely that we will need all of you to work this weekend so if any of you can't, please let me know as soon as possible.

Right – so what time will the event start? Well the invitation says guests should arrive between 7.30 and 7.45 but our experience is that there are always a few who like to arrive early so we'll expect the first people at 7.15. As the numbers are quite large, this will certainly be the case. Food will be served at around 8.30 and then, depending on how long the meal takes, the entertainment will start about two hours later. Now, for this, we were expecting a live band for the occasion which is always fun, but apparently this has been cancelled due to illness. So – the hosts know someone who is a comedian who will be replacing the band. We had hoped that the resident magician who worked here through the summer would be able to help out but they weren't keen on that idea.

[pause]

So I'd just like to go through who's doing what when the guests arrive and I think we'll make a few changes from the last party held here. If I remember correctly, it was Olav who co-ordinated the task of providing the guests with drinks or was it Ahmed? (*checking*) Um, I'm not sure – but Gary asked to do it this time – so that will be his job. There's been no decision yet on what the drinks are going to be but I hope they decide soon in case we need to order something special. Now – for receiving the guests' coats and hats, it's important we have someone experienced doing this as we don't want guests losing their belongings. And Monica, last time this was your responsibility. Susan, I know you wanted to do this but as the numbers are quite high for this event I won't make a change here. Right – now last time there was some confusion as to where guests were supposed to go once they had deposited their things and we had guests roaming around the whole hotel. So Ahmed and Olav – I believe you discussed the problems with Susan and thought she would be good at guiding guests after they had arrived – and I'm fine with that.

Right – and now for some general instructions. Once the guests have arrived they will be in and around the lounge area and then at around 8.30 we need to get them to move to the restaurant for their meal. This often proves difficult and can take a long time so I will ring a bell so that everyone knows it's time to eat! Hopefully this will speed things up a bit. Also – for this event there'll be a seating plan, so the guests won't be

able to decide for themselves where to sit – they'll have to sit according to the plan. There'll be a plan on each table and I've been thinking about where to put the master plan so everyone can view it before they enter the restaurant. As they'll be spending quite a while in the lounge, I've decided to also put a plan there. This should speed up the start of the meal.

Once the meal starts, you'll all be very busy waiting on the tables and I'm sure I don't need to tell you to be good-humoured and polite to all the guests. The organiser of the event will be saying a few words and so will two of his colleagues. So when the speeches start all activity must stop in the restaurant so that the three people giving them can be heard. This shouldn't take long – and it should be towards the end of the meal. After that, the guests will move back to the lounge for the entertainment.

So – I think that's it. Any questions – come and see me later.

## Listening Section 3

▶ 49

**Alan:** Hi Melanie – what did you think of the assignment that we got today? It looks interesting, doesn't it?

**Melanie:** Yes Alan, I've always been interested in recycling but there's a lot of research to do.

**Alan:** Yes – there are a lot of things I'm unsure of so it's going to be good working with you.

**Melanie:** OK – well why don't we start by making a flow-chart from the notes our tutor gave us?

**Alan:** Yes, um, so ... on one side we could have the paper production cycle – here on the left – and on the other side the recycling.

**Melanie:** Good idea. Let's start at the top with the production. The first step in the process is to get the raw materials.

**Alan:** Yes – and they tend to come from pine forests.

**Melanie:** OK – and then the bark is removed from the outside of the tree and after that the wood is chopped up – that's the first three stages.

**Alan:** It sounds a bit complicated after that. Um, it says water is added and then the mixture is heated and made into pulp. This will be the thick paste that is used to make paper.

**Melanie:** Yes – you're right because after that they use a machine to make the paper and we can put that right in the centre of the flow-chart because it's also where the recycled paper joins the process.

**Alan:** Yes. So once the paper has been produced in the machine, what happens then?

**Melanie:** Well, I think we should write 'print' as the next step because this is when newspapers, magazines, etc. are produced. And we could also add that they have to be distributed to stores and people's homes.

**Alan:** Right, then the recycling bit starts. The old paper's collected and then it says it's taken somewhere so that someone or something can sort it. I imagine there are different kinds of paper – or things like paper clips that need to be removed.

**Melanie:** Yes. Let's have a step after that. Now, how did our tutor say they do this? Oh yes – it involves chemicals, so – how is your chemistry?



**Alan:** Well – not very good I'm afraid. But this is how they remove ink so – this is definitely going to need a bit of research.

**Melanie:** Right – the last step in the recycling section is similar to the last step in the production process with heating and pulping – before the cycle begins again.

[pause]

**Alan:** So I think going through the processes helped. Now we need to decide how we're going to do this assignment.

**Melanie:** Yes. I guess what we need to do is take the processes and divide them up between us. But we could start thinking about an introduction.

**Alan:** Yes, OK ... well I can start doing that. I think I have enough to go on already.

**Melanie:** Good. And there are a few areas where we need a lot more information. I think I'll start with something easy – let's say the paper collection. I could go to the resource centre to do some research.

**Alan:** Well I think a better idea would be to approach someone who's involved in the process. What about contacting the council?

**Melanie:** Oh – good idea. Yes – I'll do that instead. They're bound to have some information. And I know just the thing to add to our work to make it even more interesting.

**Alan:** And what's that?

**Melanie:** Well – in my last assignment, I added a few pictures and the feedback I got was that this wasn't 'academic' enough. So what might really bring it to life would be to include some data – provided we can find some.

**Alan:** Yes – that sounds excellent. Well – we certainly have a lot to do and not much time to do it in.

**Melanie:** You're right. I think we have about five weeks so I suggest we create a plan of work today. The end of the month is nearly three weeks away and then we have a few days' holiday.

**Alan:** Yes – so let's see if we can get the first draft done by then so we can take a short break.

**Melanie:** OK – then after the break we'll have just over a week to complete it. I wonder if we could get someone to review our work for us a few days before the deadline so we can make some final changes. What about your friend Henry?

**Alan:** Well – the best person would be our tutor. Henry's very good but he's taking a whole week's holiday and there won't be enough time when he returns.

**Melanie:** OK, then. That's fine.

## Listening Section 4



Good morning and welcome to this lecture on hair which is a part of the human biology course. This lecture covers a number of facts about hair – its structure and what can affect the general health of hair.

So, first of all, what is hair and why do we have it? If we look back at our ancestors, we'll see that they had a lot more hair on their bodies than we do now. And there are – or were – two

main reasons for having hair. One is to provide warmth ... but as humans have worn clothes for many years, body hair has significantly reduced. The other is for protection – and again this isn't as significant as it was once, but hair does still benefit areas of the body such as the head and around the eyes.

Now hair, whatever it is for and wherever it is on the human body, is composed mainly of a protein called keratin. This, by the way, is also found in fingernails. In fact, it's keratin which makes them flexible and without it they would be very rigid. Another interesting fact about hair is that it is very strong – as strong as iron in fact. One single strand can support a weight of up to 100 grams. This may not sound all that much, but a full head of hair can support up to 12 tonnes, which is the equivalent of a couple of elephants, which is simply amazing – though I advise you not to put this to the test!

Humans lose up to 100 strands of hair a day, but we do have quite a lot of hair to start with. There's some variation depending on hair colour but for an average adult the strand count is 100,000, so losing 100 a day is not too bad. Although this is the average, people with red hair have around 80,000 strands, black or brown hair 100,000 and blondes have about 120,000.

So hair used to be important for the reasons I mentioned earlier but nowadays I'd say the main importance of hair is the fact that it is big business. Apart from the money involved in haircutting, shaving, trimming, etc., a fortune is spent just on hair products. In the UK alone, consumers spend over five billion pounds each year on these.

[pause]

So next, I'd like to just give you a quick overview of the structure of hair. As you can see, along the length of the hair, there are three main parts called the bulb, the root and the shaft. A single hair is fixed at one end below the skin in the bulb. The bulb acts rather like a cap – it encloses the end of the hair in the head. The next part of the hair is the root and this is the part of the hair which lies just beneath the skin and, in terms of hair production, is the most important. This can be considered the control centre for each strand of hair and is where the glands are found. These produce oil which flows along the length of the hair and the health of the root determines the overall health of the strand of hair. The last part is the shaft and this is the hair which is above the skin and is, of course, what we can see. Fortunately, this is not active and I say 'fortunately' because otherwise it would be very painful to have your hair cut!

And finally I'd just like to go over a few factors that impact on the overall health of hair. Like every other part of the body, our diet – that is what we eat – is extremely important to the condition of our hair. But whereas a change in your diet to, for example, eating unhealthy foods will soon be noticeable in your skin, changes to your hair will take a lot longer. A change in diet today could take several months to have an effect on your hair. And so – what is the key to healthy hair? Well – eating a balanced diet is the most important thing. There are a number of vitamins that are vital for good hair health, the main ones being vitamins C, D and E, and in a balanced diet all these vitamins should be readily available. If you need a



boost of vitamin C, for example, one of the best things to eat are blueberries. For Vitamin D, the best examples are fish, mushrooms and eggs and for vitamin E, nuts and seeds.

Right so let's go on to ...

## Practice Test 4

### Listening Section 1



**Woman:** Hello. Eastwood Community Centre.

**Man:** Oh, hello. My name's Andrew Dyson. I'm calling about the evening classes you offer.

**Woman:** OK, Mr Dyson, are there any classes in particular that you're interested in?

**Man:** Yes, you've got a class called 'Painting with watercolours', I believe.

**Woman:** That's right. It's a popular class so this term it'll be moving to the hall, so they've got more room.

**Man:** Right. I know it's on Tuesdays but what time exactly?

**Woman:** It was 6.30 last term, but let me just have a look at the details. OK, it'll be 7.30 this time, probably it suits more people.

**Man:** Well, it's my wife who's really interested and that'll be good for her because she's home from work by 7.15 – that'll give her just enough time to get there. Um, what does she need to bring?

**Woman:** OK, well paints are provided by the tutor, I know that. Um, the information says she'll need just a jar for water – and some pencils for drawing. There are also lots of aprons here, so she needn't worry what she's wearing. And the cost for four classes is £45, including paints, as I said.

**Man:** OK, now we're both quite keen on the Maori language class.

**Woman:** There are spaces on the next course, so you could join that.

**Man:** Oh, good. Which room will that be in?

**Woman:** When you come in through the entrance of the community centre building, you'll need to go straight up the stairs in front of you, all the way to the top. And it's the small room you'll find there.

**Man:** I see. All right, and let me just check when it's starting. I heard from someone that the July course has been delayed until August.

**Woman:** I'm afraid so. And we're halfway through the June course at the moment so there's not much point you taking that.

**Man:** I guess we'll have to wait, then.

**Woman:** Well, when you do come, the tutor recommends bringing a small recorder with you just so you can listen again later, and er, the cost for five classes is currently £40.

**Man:** OK, useful information to know. Um, there's one more class I'm interested in – that's the digital photography class.

**Woman:** Oh, I've taken that class myself. The tutor's very good. That'll be in room 9 and it's starting in two weeks' time – in the evening – every Wednesday at 6 o'clock.

**Man:** Um, obviously I need to bring the camera with me. I suppose it'd be useful to have the instructions that go with the camera, too.

**Woman:** I'd say so. Um, some people bring along a lot of accessories like extra lenses, but there's really no need for this class. It's mainly focusing on composition really, and getting the most out of the basic camera.

**Man:** That's exactly what I need. And how much does it cost?

**Woman:** Let's see. For four classes, it's £35, but if you take eight, it works out as £55, so you're making a bit of a saving – £15 that is.

**Man:** I see.

[pause]

**Man:** OK, now just another question for the watercolours class; I've just remembered that my wife asked me to find out about the level – who's it for?

**Woman:** OK, well you don't have to be very skilled or anything like that. It's designed for beginners, actually. People who might see art as a hobby rather than as a professional opportunity.

**Man:** That sounds like my wife. And er, who do I talk to if I want to find out some more about the Maori language classes?

**Woman:** Probably best to talk to the tutor directly. He'll be in the office in about half an hour. His name's Jason Kahui. That's K-A-H-U-I.

**Man:** Good – I'll give him a call.

**Woman:** Oh, if you do decide to come to the photography class, don't forget to look at your camera battery and make sure it's charged. I know it sounds obvious but I've seen a few people suddenly find the camera's stopped working right in the middle of class.

**Man:** Yes, I can imagine it'd be easy to forget that. Oh, that reminds me, in the final week of the photography course, is it right that there's a visit to a show in the local area? I work in the city, you see, so I might have to come home early for that one.

**Woman:** Yes. They'll decide the date once the class has started. Is there anything else I can ...

### Listening Section 2



Good morning – it's great to see so many people here. Thank you all very much for coming. Well, as you know, the community gardens at Hadley Park are really not looking as good as they should, quite bad really, and although the local council has a budget to deal with *some* of the problems, we do need volunteers for other tasks. If you don't mind, I'm going to divide you into two groups. So, everyone on this side of the room is Group A, and the rest of you are Group B. So, Group A, there are a couple of things we'd like you to help with. Um, first of all, don't worry about any litter or empty bottles you see lying about – one of the local schools has offered to help out with that as part of their own environmental project. The priority for you will be to give us a hand with the new wooden fencing – it needs constructing along parts of the bicycle track, as there are parts which have now fallen down or broken – as



I'm sure you've seen. You've probably also noticed that some of the pathways that come from the bicycle track are quite narrow – and there are plans to make them wider – but the council will be dealing with that later in the year, and they've also promised to produce some informational signs about the plants in the gardens. Hopefully they'll be up in a few weeks' time. The other thing we're doing is getting rid of some of the foreign species that are growing in the gardens and putting back some native plants and trees. So, you'll be doing some digging for us and getting those into the ground.

So, Group A, there's some items you'll need to bring along with you. I *was* going to say 'raincoats' but the forecast has changed so you can leave those at home. I'd definitely recommend a strong pair of boots, waterproof would be best; it's quite muddy at the moment, and your own gloves would also be advisable. Tools will be available – spades and hammers, that kind of thing. You just need to make sure they go back in the trucks. And, there's no need to worry about food and drink as we'll be supplying sandwiches and coffee – possibly some biscuits, even!

[pause]

OK, Group B, your turn. Does everyone have a copy of the plan? Great. OK, we'll all be meeting in the car park – that's on the bottom of the plan, see? Now, if you've been assigned to the vegetable beds, to get there, you go out of the car park and go up the footpath until you reach the circle of trees – there they are – in the middle of the plan, and you see that the footpath goes all the way around them. Well, on the left-hand side of that circular footpath, there's a short track which takes you directly to the vegetable beds. You can see a bamboo fence marked just above them. All right? OK, if you're helping out with the bee hives, pay attention. Look again at the circle of trees in the middle of the plan, and the footpath that goes around them. On the right side of that circle – you can see that the footpath goes off in an easterly direction – heading towards the right-hand side of the plan. And then, the path splits into two and you can either go up or down. You want the path that heads down and at the end of this, you see two areas divided by a bamboo fence – and as we're looking at the plan, the bee hives are on the right of the fence – the smaller section, I mean. Now don't worry – all the bees have been removed! You just need to transport the hives back to the car park. OK, for the seating, look at the circular footpath, at the top of it, there's a path that goes from there and takes you up to the seating area, alongside the bicycle track and with a good view of the island, I suppose. OK, if you're volunteering for the adventure playground area, let's start from the car park again and go up the footpath, but then you want the first left turn. Go up there, and then you see there's a short path that goes off to the right – go down there and that's the adventure playground area, above the bamboo fence. That fence does need repairing, I'm afraid. Right, what else? Oh yes, the sand area. We've got that circular footpath in the middle – find the track that goes east, towards the right-hand side of the plan, and where that track divides, you need the little path that goes up towards the bicycle track. The sand area is just above the bamboo fence there. And finally, the pond area. So, it's on the left-hand side of your plan

– towards the top – just above the fruit bushes and to the left of the little path. OK, as I said already, hopefully we'll ...

## Listening Section 3



**Anna:** Hi, Robert.

**Robert:** Hi. Sorry I'm late. I was just printing off some pages about food waste in Britain.

**Anna:** Do you want to include *Britain* in the presentation? I thought we were concentrating on the USA?

**Robert:** Well, it is a *global* problem, so I thought we ought to provide some statistics that show that.

**Anna:** Fair enough. What did you find out?

**Robert:** Well, I was looking at a British study from 2013. It basically concluded that 12 billion pounds' worth of food and drink was thrown away each year – all of it ending up in landfill sites. Over eight million tons – and that wasn't including packaging.

**Anna:** An incredible amount.

**Robert:** Yes, and they were only looking at what households threw away, so there's no information about restaurants and the catering industry. But one thing the study did investigate was the amount of milk and soft drinks that were wasted, and I think it was probably quite unique in that respect.

**Anna:** Interesting. You know, in the other European reports I've read – there's one thing they have in common when they talk about carbon dioxide emissions.

**Robert:** I know what you are going to say. They never refer to the fuel that farms and factories require to *produce* the food, and the carbon dioxide *that* releases?

**Anna:** Exactly. We could really cut down on carbon emissions if less food was supplied in the first place. To my mind, the reports talk too much about the carbon dioxide produced by the trucks that deliver the fresh goods to the shops and take the waste away. They forget about one of the key causes of carbon dioxide.

**Robert:** Absolutely. If the reports are actually going to be useful to people, they need to be more comprehensive.

**Anna:** Who do you mean by 'people'?

**Robert:** Well, the government, industries ... people making television programmes. Have you seen any documentaries about food waste?

**Anna:** Not that I remember.

**Robert:** My point exactly. These days they all seem to be focusing on where your meat, fruit and vegetables are sourced from. We're being encouraged to buy locally, not from overseas. That's probably a good thing but I'd still like to see something about waste.

**Anna:** Yes, it's the same with magazine articles – it's all about fat and sugar content and the kind of additives and colouring in food – but nothing about how it reaches your table and what happens after it ends up in the bin.

**Robert:** Well, we've only got 15 minutes for this presentation, so I think we'll have to limit what we say about the consequences of food waste. What do we want to concentrate on?



**Anna:** Well, I know some of the other presentations are looking at food and farming methods and what they do to the environment, so I think we'll avoid that. *And* the fact that in some countries, people can't afford the food grown on their own farms – that was covered last term.

**Robert:** OK. We don't want to repeat stuff.

**Anna:** What concerns me above all else is that in a recession governments should be encouraging business to find ways to cut costs. Apparently supermarkets in the USA lose about 11% of their fruit to waste. That's throwing money away.

**Robert:** All right – we'll focus on that problem. It should get the others' attention, anyway. Now, how do you want to begin the presentation? Let's not start with statistics, though, because that's what everybody does.

**Anna:** I agree. How about we give the other students a set of questions to answer – about what they suspect they waste every day?

**Robert:** I'm fine with that. Probably a better option than showing pictures of landfill sites. It'll be more personalised, that way.

**Anna:** All right, now let's start ...

[pause]

**Robert:** OK, shall we now have a look at the projects that different researchers and organisations are working on?

**Anna:** For me, the project I really liked was the one at Tufts University – you know, where they've invented tiny edible patches to stick on fresh foods that show you what level of bacteria is present, and so whether you can still eat it.

**Robert:** It's a great idea as it tells you if you need to hurry up and eat the food before it goes off. The other good thing about the patches is that apparently they'll be cheap to manufacture.

**Anna:** Good. Then the other thing I thought was great was the Massachusetts Institute of Technology project.

**Robert:** I hadn't seen that.

**Anna:** Well, they've developed these sensors that can detect tiny amounts of ethylene. Ethylene is the natural plant hormone in fruit that makes them turn ripe, apparently. The researchers think that they can attach the sensors to cardboard boxes – and then supermarkets can scan the sensors with a portable device to see how ripe the fruit inside is. That's got to be a quicker way to check for ripeness than taking each box off the shelf and opening it.

**Robert:** Definitely. And I thought that Lean Path was worth mentioning, too. Their waste tracking technology means that caterers can see how much food is being wasted and why. That'll increase profits for them eventually.

**Anna:** Yes. And did you read about Zero PerCent? They've produced this smartphone application that allows restaurants to send donation alerts to food charities. The charities can then pick up the unwanted food and distribute it to people in need.

**Robert:** In the long run, that'll definitely benefit poorer families in the neighbourhood. No kid should go to school hungry.

**Anna:** I agree. And I read that quite a few local governments in the USA are thinking about introducing compulsory composting in their states – so you can't put *any* food waste into your rubbish bins, just the compost bin.

**Robert:** Well, I guess that means a bit more work for people.

I mean, they have to separate the organic and inorganic waste themselves before they take it out to the compost bin, and you know how lazy some people are! But I guess if we all start composting, we'd be doing something positive about the problem of food waste ourselves, rather than relying on the government to sort it out. Having said that, not everyone has a garden so ...

## Listening Section 4



Well, good morning everyone. As you know, we've been looking at different kinds of art and craft that were practised by the Maori people of New Zealand – at least before the Europeans began to arrive in the 18th century. So, the focus of this lecture is kite making; how the kites were made, their appearance and the purposes they served.

Well, let's start with the way they were made. As with other Maori artistic traditions, kite-making involved certain rituals. So, firstly, only priests were allowed to fly and handle the largest, most sacred kites. There were rules, too, for the size and scale of the kites that the priests had to follow, and during the preparation of both small and large kites, food was strictly forbidden.

In terms of appearance, kites were frequently designed in the image of a native bird, or a Maori god, and sometimes, perhaps less often, a well-known hero. You can imagine that when Maori first arrived in the new country, in New Zealand, it may have taken some time to find suitable materials for their kites – but through trial and error no doubt, they found plants and trees that provided bark and even roots that they could use to make the frames and wings of their kites. And after the frame had been constructed, the kite then had to be decorated. For this the priests used long grasses, and these – when the kite was in the air – would stream along behind it. They also used a variety of feathers to add, um, colour to their creations. Well, all this meant it was easy to *see* a kite in the sky but you could also *hear* Maori kites. They could be quite noisy indeed, and this was because some priests liked to hang a long row of shells from the kite. You can imagine how they'd rattle and clatter in the wind – how they might completely capture your attention. As I said before, the most common image was probably a bird, and that's the same for other kite-making cultures, but the kites were designed in particular shapes – so there were kites that were triangular, rectangular and also shaped like a diamond. And some of them were so large, it would actually require several men to operate them. Um, some of the kites were also covered in patterns, and to make these patterns, the Maori used different pigments of red and black, and these were either made from a charcoal base or from red-brown clay which had been combined with oil obtained from a local species of shark.

Now, before I forget, if you have a chance, do visit the Auckland Museum because they have the last surviving 'birdman' kite on display. This is the kind of kite that has a wooden mask at the top of the frame – it's a mask of a human head – and you can clearly see it has a tattoo and also a set



of teeth. Quite impressive – and a good example of Maori craftsmanship and symbolism.

Right, turning to the purpose and function of the kites, they certainly had multiple uses. Primarily, the flying of kites was a way of communicating with the gods and when the kites rose into the air, the Maori used them to deliver messages – perhaps requesting a good harvest, good fortune in war, a successful hunting expedition. So, these kites were incredibly valuable to a community – treasured objects that one generation would pass to the next. People would also fly kites for other reasons, for example, to attract the attention of a neighbouring village. This was done when a meeting was required between Maori elders – a convenient method, indeed. And finally, when it comes to war, there are traditional stories that describe how when a Maori warrior found himself surrounded by his enemies, a kite could actually provide the possibility of escape – the kites were powerful enough to take a man up into the air; and for this reason, they could also be used to lower him into enemy fortifications so that an attack could begin from the inside.

Well, I'm happy to say there seems to be a revival and growing interest in kite-making, and ...

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Practice Test 5

## Listening Section 1



**Staff member:** Hello. City Transport Lost Property. How can I help you?

**Woman:** Oh, hello. Yes, I'm, er, calling about a suitcase I lost yesterday. I don't suppose I'll get it back but I thought I'd try.

**Staff member:** Well, some people do hand lost items in so you might be lucky. Let's put the details into the computer.

**Woman:** OK.

**Staff member:** Right, so, let's start with a description of the suitcase.

**Woman:** OK, well, it's small, and it's the type you can pull along on wheels.

**Staff member:** How about the colour?

**Woman:** Yes – it's black but not exactly plain black – it has some narrow stripes down it, sort of grey. Actually – no, they're white now I think about it.

**Staff member:** OK, I'll just add that information. Now were there any items inside it?

**Woman:** Yes. I had a big bunch of keys in there. Luckily my assistant manager has an identical set so she's going out this morning to get some copies made.

**Staff member:** So, they're for your office?

**Woman:** That's right. My house keys were in my pocket, thank goodness.

**Staff member:** Anything else?

**Woman:** Um, there were a lot of documents, but they're saved on my laptop anyway, so, er, they don't matter so much. But the thing I'm really worried about – I mean, I haven't even taken it out of the box yet – is a camera I just bought. That's really why I'm calling. I can't believe

I've lost it already.

**Staff member:** I see. Well, let's hope we can find it for you. Was there anything else?

**Woman:** I don't think so.

**Staff member:** Any credit cards?

**Woman:** They were in my handbag. And I had my passport inside my jacket pocket.

**Staff member:** Money, clothing, any personal items?

**Woman:** Oh, let me think. I had an umbrella. It was black, no blue, but obviously that isn't as important as the other things.

**Staff member:** No, but it all helps us identify your property and get it back to you. Anyway, I just need to ask you for some basic details about your journey. So it was yesterday, was it?

**Woman:** That's right. In the afternoon – around 2 pm, maybe 2.30.

**Staff member:** OK. So that'd be May the 13th.

**Woman:** Yes. I was heading to Highbury. That's where I live.

**Staff member:** All right, and you mentioned a passport, I think. So you were coming from the airport, I presume.

**Woman:** Yes – and I was looking forward to getting home so much – and what with being tired and everything – I think that's why I just forgot about the case.

**Staff member:** And how were you travelling when you lost your property? I mean, what kind of transport were you using?

**Woman:** I thought about getting the train, but that would have meant a bus journey as well, and I couldn't be bothered so I decided to take a taxi eventually. That's where I must have left it.

**Staff member:** Well, that's good news in a way. It's more likely that a driver would have found it and handed it in.

**Woman:** I hope so.

**Staff member:** Well, I need your personal details now. Can I have your full name, please?

**Woman:** Yes. It's Lisa Docherty. I'll spell that for you. It's D-O-C-H-E-R-T-Y.

**Staff member:** Thank you. And next, if I could have your address – the best address to send you the property if we manage to locate it?

**Woman:** Sure. It's number 15A River Road – and that's Highbury, as I said.

**Staff member:** Thank you. Just a moment. There's just one final thing – that's your phone number.

**Woman:** I guess my mobile would be best. Er, hang on, I can never remember my own number. OK, I've got it. It's 07979605437.

**Staff member:** Very well. I think that's everything we need at this end. I'll have a look at the data on ...

## Listening Section 2



Welcome to everyone here. I hope you enjoy your stay in our village and enjoy the local scenery. I'll tell you a bit about the forest and mountain tracks in a minute, but first, I'll just give you an idea of where everything is in the village. So, we're here



in the tourist information centre, and when you come out of the centre, you're on Willow Lane, just opposite the pond. If you want to get to the supermarket for your supplies of food and water, go right, that's the quickest way, and then turn right at the top of Willow Lane, and it's the second building you come to, opposite the old railway station. If you're planning on doing some serious climbing and you need some equipment, we do have an excellent climbing supplies store just five minutes' walk away. Turn left once you're outside the tourist information centre, take Willow Lane all the way up to Pine Street – you want to go left along here – then keep walking and go past Mountain Road on your right, until you come to the next turning on the left – head down there, and you'll come to the climbing supplies store. If you get to the small building that sells ski passes, you'll know you've gone too far. You also need to head to Pine Street for the museum – it's small but well worth a visit if you're interested in the history of the village and the old gold mining industry. So, when you reach Pine Street from here, you'll see the old railway line on the other side of the road – turn left into Pine Street, and keep going until you come to Mountain Road, and just up here, the museum will be on your left, just behind the railway line. Don't worry about crossing over the tracks. The trains stopped running through here in 1985. If you're planning on following one of the easier forest walks, you might like to hire a bicycle. To get to the hire shop, again you need to head to Pine Street. On the left-hand side of Pine Street, you'll see the Town Hall, go down the little road that you come to just before it, and you'll find the bike hire shop just behind the hall. They have a good range of bikes so I'm sure you'll find something that suits your needs. Last but not least, if you're hungry after a long day's trek I can recommend our local café. Again, when you leave the tourist information centre, turn right and follow Willow Lane until it joins Pine Street – and right opposite – on the far side of the railway tracks – is the café.

[pause]

OK, let me tell you a little bit about the different tracks we have here. All of them start at the end of Mountain Road – and you'll find a parking lot there where you can leave your vehicles. Let's start with North Point track. It's a gentle route through lowland forest – good for biking and probably the one for you if you have small children. There's a wooden hut where you can stay at the end of the track but be aware that it's really just an overnight shelter, and you'll need to take your own sleeping bags and cooking equipment. Another option is the Silver River track. As the name suggests, you'd be following the river for most of the way, and you get to see some of our beautiful native birds, but the track also goes through a densely forested area. Unfortunately, the signposting isn't very good in places and you do need good map-reading skills to avoid becoming disoriented, which happens to visitors a little too frequently, I'm afraid. Valley Crossing will take you through some stunning scenery but there are several points along the way where you'll need the level of fitness required to get over some pretty big rocks. Stonebridge is one of the shorter tracks, but very steep as it takes you up to the waterfall, and you do need to be in good condition to manage it. Lastly, the Henderson Ridge track will

take you all the way to the summit of the mountain. Do bear in mind, though, that at this time of year the weather is very changeable and if the cloud suddenly descends, it's all too easy to wander off the track. It's best to check with us for a weather report on the morning you think you want to go. On the way to the summit, there's a hotel which provides comfortable rooms and quality meals, so it's worth climbing all ...

## Listening Section 3



**Tutor:** Well James, I've had a look over your case study and for a first draft, it looks promising.

**James:** I have to be honest, when you told us we had to write about a furniture company, it didn't sound like the kind of thing that would interest me, but since then, I've changed my mind.

**Tutor:** Why's that?

**James:** Well, as you know, *Furniture Rossi* is an Australian company, still comparatively small compared to some of the high street stores, but it's got plans to expand into foreign markets. So I chose it for that reason. It's going through a transition – it's a family-run business aiming to build a global brand.

**Tutor:** All right, and you've made that clear in your writing. One thing, though, that I think you've overlooked is why Luca Rossi started a furniture company here in Australia in the first place.

**James:** Well, he'd just got an arts degree, hadn't he? And people were trying to talk him into an academic profession but he wanted a practical job – something he thought would be more satisfying in the long run. His grandfather had been a craftsman. He'd made furniture in Italy and he'd passed this skill on to Luca's father, and well, Luca thought he'd like to continue the tradition.

**Tutor:** Yes, that was the motivation behind his decision. And what was it, do you think, that gave *Furniture Rossi* a competitive edge over other furniture companies?

**James:** I wouldn't think it was price. It's always been at the higher end of the market, but according to my research, it was to do with the attitude of the employees – they were really focused on giving good customer service.

**Tutor:** Yes, Luca Rossi insisted on that. Their promotional campaigns also emphasised the fact that the wood only came from Australian forests, but that was the case with their rivals, too, so it wouldn't have made them stand out. OK, we'll have a careful look at the *content* of your case study in a minute, but I just want to make a general comment first, before you start writing your second draft.

**James:** OK.

**Tutor:** Yes, what I'd like to see more of is your opinion, a bit more critical thinking, rather than the bare facts. But it's good to see you've been careful with your referencing, this time.

**James:** Thanks. And I read and re-read my work so I'm pretty sure there aren't any errors with the language.

**Tutor:** Yes, it's fine. Oh, but there's one other thing I could probably mention at this point.



**James:** Yes?

**Tutor:** Well, at the end of term, you'll also be giving a presentation – also on *Furniture Rossi*.

**James:** Yes, I haven't given it much thought yet.

**Tutor:** Understandably. But, while you're writing the case study, I'd recommend you think about what kind of information would be suitable to use in your presentation. Remember – the last time you gave a presentation on a company, you spent a considerable part of the time providing the audience with financial data, but they probably needed to hear more about company strategy.

**James:** Yes, I did concentrate rather too much on the figures. I'll make sure there's a balance this time.

**Tutor:** Good.

[pause]

**Tutor:** OK, so let's just think about the content of your case study – the history of *Furniture Rossi*. I see here in paragraph four you're talking about how Luca Rossi raised the capital for his new business venture – and then you're talking about the customer base growing much wider – but what was it that prompted this growth?

**James:** Well, that was to do with the quality of the furniture products that the company was selling. People loved that it was all hand-made and would last.

**Tutor:** And because demand from customers kept growing?

**James:** Well, then Rossi needed to take on more craftsmen so they could make sure the orders were ready on time, and then, he also had to set up two new warehouses to make distribution quicker.

**Tutor:** Yes. And from there, the company really grew. But think what happened next. They started looking at ways to increase their profits and called in a consultant. And what he saw immediately was that the infrastructure was completely outdated – they were paying three full-time admin staff just for data-entry. So he recommended they upgrade their software programs and that, in turn, cut operational costs and just speeded everything up.

**James:** I'm surprised they didn't get on to that earlier, but I suppose Luca Rossi was more interested in the design aspect, rather than the finance side of things.

**Tutor:** Yes, I imagine that's why he eventually turned the day-to-day running of the company over to his son. And in fact, it was the son, Marco, who persuaded his father to move on from traditional television advertising and go online instead.

**James:** I guess that's the best way to reach people.

**Tutor:** It can be, but initially, customers actually complained.

**James:** Why?

**Tutor:** Well, some users found it hard to navigate their way around the website – so they were getting frustrated and giving up. So then the company called in a professional to improve it.

**James:** I see. He must have done a good job. They've had a continuous three-year rise in revenue – so things must be going well.

**Tutor:** Indeed. And what of the future?

**James:** Well, I probably need to talk about this a bit more in the concluding paragraphs, don't I? Consumers are already aware of the quality of the furniture, that's for

sure, but I think the company is aiming to publicise their values – the fact that they have respect for beauty, durability and functionality, and the environment. A lot of companies are already ...

## Listening Section 4



Hello everyone and welcome. As part of this series of lectures on the development of early humans, today we are looking at rock art: the paintings and drawings produced by prehistoric peoples as they spread across the continents. If you've been lucky enough to look at a piece of rock art close up, you'll know it's an experience that makes you wonder about the passage of time and our own history. But rock art also has a practical value for researchers and let's start by considering why that is. Firstly it provides vital information about the way that people evolved – information not always easily obtainable from excavated artefacts alone. Secondly, rock art tells us about migration: where people came from and where, perhaps, they went next. Rock art is found all over the world and this in itself is not surprising. But what is rather amazing, you might think, is how similar some images are, whether you're looking at a rock face in South Africa or standing inside a cave in Spain. Let me give you an example. When our ancestors drew humans, they would often draw them as stick figures, but if they drew a face, then the eyes were almost always very prominent – very open and wide. And of course, animals are very common in rock art, but one animal which is very interesting to researchers is the lizard, because whenever you see a prehistoric painting of one – it's depicted either in profile or looking down on it from above. And these drawings are produced by people of totally different cultural backgrounds. Amazing. But how can this be the case – that similar artistic styles exist in such distant locations? In the past archaeologists believed that trade must have brought people together, and that it gave them the opportunity to observe each other's culture, including art styles, but this didn't prove to be the case.

Recently researchers have come up with a new theory. They believe that the brains of our ancestors evolved to notice certain images before others and this was important – actually essential because in an environment full of constant danger, it was necessary for survival. So the need to quickly recognise things that could be helpful or harmful could have had a great influence on rock art and explain why some images are more common across cultures than others. Later on, there would have been other reasons why communities produced art – certainly for spiritual and social purposes and no doubt for political ones, too, as different tribes looked for allies and struggled against their enemies.

Well, as I said before, you can find rock art all over the world, but I'd like to focus now on the rock art of the Aboriginal people of Australia. The images that survive in this part of the world span at least 20,000 years. In fact, the Aborigines were still practising this art form in the late 18th century, when the Europeans began to arrive, and certain images point to the contact between them. For example, the Aborigines began to draw ships which they would have seen along the coast – it's



hard for us to imagine what they must have thought when these first began to appear. Another image that is evidence of European arrival is that of horses: an animal that would have been very alien to the Australian landscape. Um, it isn't actually known how many sites there are across Australia where rock art can be found – but unfortunately we do know that much of the art is being lost to us. Erosion, of course, is one of the key reasons for its destruction, but human activity is also increasingly responsible. Since the 1960s, industry alone has destroyed around an estimated 10,000 pieces of art. At this rate, in 50 years, half of all Australian rock art could have disappeared for good. Vandalism is sadly another factor. And although most people, I believe, would wish to preserve this art, I'm afraid that tourism is another reason why the art is disappearing. In some cases, the art is damaged when ...

## Practice Test 6

### Listening Section 1



**Agent:** Fairfield Rentals. Andrew Williams. How can I help you?

**Woman:** Oh hello. I'm calling from the UK – um, my family are moving to Canada early next year, and we're hoping to find somewhere to rent in Fairfield for the first six months while we settle in.

**Agent:** Right, I see. Well, let's get your details.

**Woman:** Yes, my name's Jane Ryder.

**Agent:** OK, Jane. And can I have a phone number – the best number to get you on?

**Woman:** Well, that'd probably be our home number – so 0044 for the UK, and then it's 208 613 2978.

**Agent:** Alright. And an email address, please, so we can send you out all the information and forms.

**Woman:** I think it's best if I give you my husband's email – he's sitting in front of a computer all day so he can print stuff off and get it back to you sooner than I could. It's richard@visiontech.co.uk. I'll just spell the company name for you. That's V-I-S-I-O-N-T-E-C-H.

**Agent:** Great. And we have a question here about occupation.

**Woman:** Richard's an IT specialist for an advertising company. They're transferring him to their Fairfield branch.

**Agent:** Actually, just *your* job for now, thanks.

**Woman:** Me? I'm a doctor at the hospital in our town.

**Agent:** OK, I'll put that down. Now, what kind of accommodation are you looking for? House, apartment?

**Woman:** An apartment, probably, as long as it has two bedrooms. There'll be me, my husband and our ten-year-old son.

**Agent:** And so with an apartment, you're less likely to get a garden.

**Woman:** That's OK.

**Agent:** But what about a garage – is that something you'll want the apartment to have?

**Woman:** Yes, that's definitely important.

**Agent:** OK, just a moment, I'll just make a note of that.

**Woman:** But – er before we go on – I should probably say now that what we don't need is any furniture – because we'll be shipping all that over, and I don't really want to pay for storage while we're waiting to buy a house.

**Agent:** Not a problem. I'll make a note of that.

**Woman:** Actually, though, just thinking about the kitchen, what can I expect from a rental property? I mean, what kind of equipment is provided?

**Agent:** Well, the normal thing is that you get a stove – I think that's a cooker in British English.

**Woman:** OK, good to know, but how about a fridge? We'll be selling ours before we come, so if possible, we'd like the apartment to have one for when we arrive.

**Agent:** I can certainly add that to the form. If there's any other whiteware that you need – like a dishwasher for example, there are plenty of stores here that'll arrange delivery on the same day as purchase.

**Woman:** Thanks. Hopefully we won't need to buy too many things.

**Agent:** Now, how about location? Have you done any research into the Fairfield area?

**Woman:** Not that much so far.

**Agent:** Well, you mentioned you have a boy – I imagine you'd like to be fairly close to a school.

**Woman:** Good idea. That would help. What's public transport like in Fairfield? Is it easy to get around?

**Agent:** The bus service is pretty comprehensive – there are plenty of local routes, services into the city and out of town.

**Woman:** OK, and for a two-bedroom apartment – what sort of rent should we expect to pay?

**Agent:** Well, looking at the properties we have at the moment, prices start from around £730 per month, and – depending on the area – can go up to £1,200.

**Woman:** That's too much. Something halfway would be better.

**Agent:** So, would your limit be, say, £950?

**Woman:** I'd say so, yes.

**Agent:** Can I ask if you smoke or if you have any pets?

**Woman:** No to both questions. But I do have one more request, please.

**Agent:** Yes?

**Woman:** Well, I've also been offered a job – at Victoria General Hospital – and I suspect I'll be working nights occasionally – so what I really need from any apartment is for it to be quiet – so I can catch up on sleep if necessary during the day.

**Agent:** Congratulations on the job offer. I'll add your request to the form. Well, what I'll do is compile a list of suitable properties for you and send them via email. Um, can I just ask – how did you hear about us? Obviously not from our commercials if you're living in the UK.

**Woman:** Actually, it was a friend of ours. He spent a few months in Fairfield a couple of years ago and he pointed us in the direction of your website.

**Agent:** Well, it's good to be recommended. So, what I'll do is ...



## Listening Section 2



Well, good afternoon. I'm Constable James McDonald, and as you may know, I'm the community police officer for the local area. That means that – as part of my job – I try to get out in the community as much as possible – talk to the people that live in this neighbourhood – people like yourselves – and make sure there's an effective level of communication between the public and the police – hence the reason for this meeting. There have been several burglaries in the area in the last few weeks and I'd like to talk about ways you can keep your home and property safe.

So, I'd suggest that a good way to start is by talking to your neighbours and exchanging contact details with them. This'll allow you to get in touch immediately if there's anything suspicious happening next door. Then, make sure you have a good discussion about the best course of action to take in case of emergency – make sure everyone is clear about what to do and who to call. If you plan ahead, this'll prevent uncertainty and even panic should anything happen later. Another thing that I would advise you to do is always leave your radio playing – even when you go out. And if you keep your curtains closed, burglars are less likely to try and break in because they can't be sure whether someone's home or not. Now, none of us want to be in the situation where we can't get into our own home, but do take time to think where the best and safest place is to leave your spare keys. Putting them under the door mat or anywhere near the front door is just asking for trouble. You'd be surprised how many people actually do this – and it makes life really easy for burglars. All these things will help keep your community safe and will cost you nothing. However, if you are going to spend some money, what I'd recommend more than anything else is that you invest in some well-made window locks for your house. This will give you peace of mind.

[pause]

OK, moving on. Unfortunately, there's been an increase in the number of minor crimes and anti-social behaviour in the general area and I want to talk about some specific prevention measures that are being proposed. First of all, the skate park. As you probably know, it's well used by younger people in our community but unfortunately we're getting more and more reports of broken glass – making it especially dangerous for younger children. One possible solution here is to get rid of some of the trees and bushes around the park – making it more visible to passersby and vehicles. If the vandals know they're being watched, this might act as a deterrent. As you will have heard, a couple of local primary schools have also been vandalised recently – despite the presence of security guards. The schools don't have the funds for video surveillance – so we need people in the neighbourhood to call their nearest police station and report any suspicious activity immediately. Please don't hesitate to do this. I expect most of you are familiar with the problems facing Abbotsford Street. It seems that no amount of warning signs or speed cameras will slow speeding drivers down. I'm happy to say, however, that the council have agreed to begin work over the next

few months to put in a new roundabout. What else? Oh, yes. The newsagent and the gift shop on Victoria Street were both broken into last week, and although no money was taken, the properties have suffered some serious damage. Access was gained to these shops through the small alleyway at the back of the properties – it's dark and as you can imagine, no one saw the thief or thieves in action. So, we've been advising shop owners along there about what kind of video recording equipment they can have put in – we'll then be able to get evidence of any criminal activity on film. The supermarket car park is also on our list of problem areas. We've talked to the supermarket managers and council authorities and we've advised them to get graffiti cleaned off immediately and get the smashed lights replaced. If you don't deal with this sort of thing at once, there's a strong possibility that the activity will increase and spread, and then it becomes ...

## Listening Section 3



**Karina:** Hi, Mike. How's it going?

**Mike:** Actually, I was up last night with an assignment so – yeah, I'm tired, but I guess we'd better sort this presentation out.

**Karina:** Well, we've done enough background reading, but I think we need to organise exactly *what* we're going to say about biofuels during the presentation, and the order.

**Mike:** I thought we could start by asking our audience what car engines were first designed to run on – fossil fuels or biofuels.

**Karina:** Nice idea.

**Mike:** Yes, when most people think about cars and fuel, they think about all the carbon dioxide that's produced, but they don't realise that that wasn't always the case.

**Karina:** You're probably right. The earliest car engines ran on fuel made from corn and peanut oil, didn't they?

**Mike:** Yes. The manufacturers used the corn and peanut oil and turned them into a kind of very pure alcohol.

**Karina:** You mean ethanol?

**Mike:** Yes. In fact, most biofuels are still based on ethanol. Actually, I've got some notes here about the process of turning plant-matter *into* ethanol – the chemical reactions and the fermentation stages and ...

**Karina:** It's interesting – the other students would appreciate it, but different biofuels use different processes and if we give a general description, there's a risk we'll get it wrong, and then the tutor might mark us down. I'd rather we focus on the environmental issues.

**Mike:** Fair enough. So, um – the main plants that are used for biofuel production now are sugar cane, corn ...

**Karina:** And canola. Of all of them, canola is probably the least harmful because machines that use it don't produce as much carbon monoxide.

**Mike:** Sugar cane seems to be controversial. It doesn't require as much fertilizer as corn does to grow, but when they burn the sugar cane fields, that releases loads of greenhouse gases.



**Karina:** Yes, but some critics have suggested that the production of corn ethanol uses up more fossil fuel energy than the biofuel energy it eventually produces. For that reason, I'd say it was more harmful to the environment.

**Mike:** I see what you mean. You're probably right. It's interesting how everyone saw the biofuel industry as the answer to our energy problems, but in some ways, biofuels have created *new* problems.

**Karina:** Well, in the USA, I wouldn't say that farmers are having problems – the biofuel industry for them has turned out to be really profitable.

**Mike:** I think, though, that even in the USA, ethanol is still only used as an additive to gasoline, or petrol. The problem is that it still has to be transported by trucks or rail because they haven't built any pipelines to move it. Once they do, it'll be cheaper and the industry might move forward.

**Karina:** That'll have to happen one day. At least the government are in *favour* of biofuel development.

**Mike:** Yes. But Brazil's probably in the lead as far as biofuels are concerned – they've got to the point where they don't need to import any oil now.

**Karina:** Which is great, and the industry in Brazil employs a huge number of people, but is it sustainable? I mean, as the population grows, and there are more vehicles on the roads and there's more machinery, surely they can't depend so much on sugar cane? At some point, there has to be a limit on how much land can be used for sugar cane production – certainly if you want to preserve natural habitats and native wildlife.

**Mike:** I think that whatever problems Brazil's facing now – the same will be true for any country – you have to weigh up the pros and cons.

**Karina:** Well, we probably won't see an increase in biofuel use – I mean, they won't replace fossil fuels until we can find ways to produce them cheaply and quickly and with less cost to the environment.

**Mike:** ... making sure they require minimal energy to produce.

**Karina:** Exactly. And in a way that means they have to cost less than fossil fuels – certainly when you're filling up your car.

**Mike:** Yes, and whatever other kind of engines use fossil fuels at the moment.

[pause]

**Karina:** Alright, so in the last section of the presentation, what problems are we focusing on?

**Mike:** Well, we've already had a look at different types of pollution in the first section, so we can leave that out, but the biggest issue related to biofuels is that land is now being used to grow biofuels crops – and that's contributing to global hunger.

**Karina:** Indeed. It doesn't seem right we're using corn to run cars when people can't afford to buy it to eat. Yes, let's talk about that. The other thing is that in some countries, the way that biofuel crops are grown and harvested still produces a great deal of pollution – really damaging to the atmosphere.

**Mike:** OK, that's definitely an issue we should look at.

**Karina:** Let's not finish on a negative note, though. Why don't we talk about the potential new sources of biofuel – so rather than corn and sugar cane – what other plants could be used?

**Mike:** Good. Some companies are exploring the possibility of using wood, and seeing how that can be used to make ethanol.

**Karina:** Yes, and algae is another possibility. You can grow it in any water and it absorbs pollutants, too.

**Mike:** I read that. And grasses. They're another plant that researchers are investigating as a biofuel.

**Karina:** And these kind of plants aren't used as food, which is why ...

## Listening Section 4



Good morning. Today we're thinking about the way that technology is influencing our social structures and the way we interact with one another. Humans, as we know, have always lived in groups; without this arrangement, our species would have died out long ago. But now, the way we see and define our group is changing.

I'd like to start by mentioning the research of American sociologist Mark Granovetter in 1973. It was Granovetter who first coined the term 'weak-ties', which he used to refer to people's loose acquaintances – in other words, friends-of-friends. His research showed that weak-ties had a significant effect on the behaviour and choices of populations – and this influence was something highly important in the fields of information science and politics, and as you can imagine, marketing also. So, these friends-of-friends, people we might spend time with at social or work gatherings, might not be like us but they can still have a positive influence because we share the same sort of interests. That's enough to make a connection – and this connection can turn out to be more beneficial than we might suspect. An example of this, an example of how the connection can influence us, is when our weak-ties get in touch and pass on details about jobs they think might be suitable for us. Well, since Granovetter first came up with this theory, his work has been cited in over 19,000 papers. Some of these studies have looked at how weak-tie networks are useful to us in other ways, and one thing that seems to improve as a result of weak-tie influence is our health.

[pause]

Today, our number of weak-tie acquaintances has exploded due to the Internet – to the phenomenon of online social networking. This is still a relatively new way of communication – something that has a huge amount of potential – but also, as with any invention, it brings with it a new set of problems. Let's start with the benefits. Without question, online social networking allows us to pass on the latest news – to be up-to-date with local and global events – and for many, this information comes from sources more trustworthy than local media. So, this is one clear point in favour of online social networking. I know that it's also being used by students – as a means of increasing their chances of



success – in the way that lecture notes can be shared and ideas discussed. I think, personally speaking, that we need some further research before we can definitively say whether it helps or not. There's also been a great increase in the number of networking sites devoted to sharing advice on health issues but there are as yet no studies to prove the reliability of that advice. Now, what we *do* have clear evidence for is that people are developing friendships and professional networks in a way that wasn't possible before – the process is faster. I'm not talking about *quality* here, but simply that they exist. And it's debatable whether the number of online friends that you have increases your level of self-confidence – that's perhaps an area of research some of you might be interested in following up.

Turning to the problems, there are any number of articles connecting online activity to falling levels of physical fitness – but it's too easy to blame the Internet for our social problems. The poor grades of school children are also frequently linked to the time spent on social networking sites, but it would be naive to believe there are no other contributing factors. One real concern, however, is the increase in the amount of fraud. Where for example, people are using the personal data of others, which they've put online, for criminal purposes. This kind of activity seems likely to continue. And then, certainly for employers, online social networking sites have provided a great time-wasting opportunity – reducing productivity like never before, and I doubt they can put a stop to this habit, no matter what restrictions are in place.

We'll come back to these issues in a minute, but I'd like to say something about the theories of Robin Dunbar – an anthropologist at Oxford University. Dunbar has found that the human brain has evolved in a way that means we can only give real attention to a particular number of people. 150, apparently. So, for example, if the number of friends on your online network is greater than that, according to Dunbar, this would imply the relationships are only superficial. Dunbar is not *against* online relationships, but he maintains that face-to-face interaction is essential for the initial creation of true friendship and connections. He's concerned that for young people – if their only experience of forming relationships is online – this doesn't allow them to form the ability or acquire the strategies for maintaining relationships, for example, in situations where negotiation or diplomacy is required, or where it's essential for ...

## Practice Test 7

### Listening Section 1



**Julie:** Hi Nick. It's Julie. Have you managed to find any information about accommodation in Darwin?

**Nick:** Hi. I was just going to call you. I've found some on the Internet. There are quite a few hostels for backpackers there. The first possibility I found was a hostel called Top End Backpackers.

**Julie:** OK.

**Nick:** It's pretty cheap, you can get a bed in a dormitory for nineteen dollars per person. Private rooms cost a bit more, but we'll be OK in dormitories, won't we?

**Julie:** Sure.

**Nick:** So that hostel has parking, though that doesn't really matter to us as we'll be using public transport.

**Julie:** Yeah. Are there any reviews on the website from people who've been there?

**Nick:** Well, yes. They aren't all that good though. Some people said they didn't like the staff, they had an unfriendly attitude.

**Julie:** Mmm. That's quite unusual in a hostel, usually all the staff are really welcoming.

**Nick:** That's what I thought. People said they liked the pool, and the fact that the rooms had air-conditioning, but the problem with that was that it was very noisy, so they were kept awake. But it was too hot if they turned it off, so they had to put up with it.

**Julie:** Someone told me there's another hostel called Gum Tree something.

**Nick:** Gum Tree Lodge. It costs a bit more, forty-five dollars a person.

**Julie:** What?

**Nick:** Oh, no, that's for private rooms, it's twenty-three fifty for the dorms.

**Julie:** That's more like it.

**Nick:** It looks to be in quite a good location, a bit out of town and quiet but with good transport, and quite near a beach.

**Julie:** Has it got a pool?

**Nick:** Yes, and its own gardens. The reviews for that one are mostly OK except for one person who said they couldn't sleep because there were insects flying around in the dormitories.

**Julie:** Not for me then. And I'd rather be somewhere central really.

**Nick:** Right. There's a place called Kangaroo Lodge. They've got dorms at twenty-two dollars. And it's downtown, near all the restaurants and clubs and everything, so that should suit you. And it doesn't close at night.

**Julie:** So there's always someone on reception. That sounds good.

**Nick:** The only criticism I saw was that the rooms were a bit messy and untidy because people just left their clothes and stuff all over the beds and the floor.

**Julie:** Don't hostels usually have lockers in the bedrooms where you can leave your stuff?

**Nick:** Yeah, they do usually, but apparently they don't here.

Still, hostels are never particularly tidy places, so that doesn't bother me. And the same person said that the standard of cleanliness was pretty good, and especially the bathrooms, they were excellent as far as that went.

**Julie:** Right. Yeah, I reckon Kangaroo Lodge sounds the best.

**Nick:** Me too. Quite a lot of people reviewing it said it was really fun there, like every night everyone staying there got together and ended up having a party. So it sounds like it's got a really good atmosphere.

**Julie:** OK, let's go for that one.

[pause]



**Julie:** Did you get the address of Kangaroo Lodge?

**Nick:** Yes ... it's on Shadforth Lane.

**Julie:** Can you spell that?

**Nick:** S-H-A-D-F-O-R-T-H. It's near the transit centre where the intercity buses and the airport buses drop you off.

**Julie:** Cool. I'm really looking forward to this. I've never stayed in a hostel before. Do they provide bed linen – sheets and things?

**Nick:** Yeah. And you can usually either bring your own towel, or hire one there, but they don't usually provide those for free.

**Julie:** OK. And what happens about meals?

**Nick:** Well, you don't have to pay extra for breakfast. It varies a lot in different places but generally it's OK. And there's usually a café where you can buy a snack or a hot meal for lunch. But actually if you're really travelling on the cheap, usually for every five or six rooms there's a kitchen where you can knock up a snack, and that saves a lot of money.

**Julie:** Great. Right, well shall I go ahead and book that ...

## Listening Section 2



Hello everyone and welcome to the Anglia Sculpture Park. Right, well, the idea behind the sculpture park is that it's a place where works of art such as large sculptures and carvings can be displayed out of doors in a natural setting.

As you'll have noticed when you drove here, most of the land around the park is farmland. The park itself belonged to a family called the De Quincies, who had made a lot of money from manufacturing farm machinery, and who also owned substantial stretches of forest land to the north of the park. They built a house in the centre of the park, not far from where we're standing now, but this burnt down in 1980 and the De Quincies then sold the land.

The Anglia Sculpture Park isn't the only one in the country; several of the London parks sometimes display contemporary sculptures, and there are a couple of other permanent sculpture parks in England. But we're unique in that some of our sculptures were actually created for the sites they occupy here, and we also show sculptures by a wider range of artists than anywhere else in the country.

For example, at present we have an exhibition by Joe Tremain, of what he calls 'burnt' sculptures. These are wood and stone sculptures that he's carved and marked with fire to illustrate the ferocity and intensity of the forces that have shaped our planet over millions of years. They look really dramatic in this rural setting.

To see some of the sculptures, you'll need to follow the path alongside the Lower Lake. We had to renovate this after the lake overflowed its banks a couple of months ago and flooded the area. The water level's back to normal now and you shouldn't have any trouble, the path's very level underfoot.

You should be back at the Visitor Centre at about four o'clock. If you have time it's worth taking a look at the Centre itself. It's not possible to go upstairs at present as builders are

working there adding another floor, but the rest's well worth seeing. The architect was Guy King. He was actually born in this part of England but he recently designed a museum in Canada that won a prize for innovation in public buildings.

If you want to get something to eat when you get back, like a snack or a sandwich, the Terrace Room is currently closed, but you can go to the kiosk and buy something, then sit on one of the chairs overlooking the Lower Lake and enjoy the view as you're eating.

[pause]

Now, let me just tell you a bit about what you can see in the Sculpture Park. If you look at your map, you'll see the Visitor Centre, where we are now, at the bottom, just by the entrance. Since we only have an hour, you might not be able to get right around the park, but you can choose to visit some of the highlights.

You might like to take a look at the Joe Tremain sculptures which are displayed on this side of the Upper Lake, just behind the Education Centre and near the bridge. They're really impressive, but please remember not to let your children climb on them.

One of our most popular exhibitions is the Giorgio Catalucci bird sculptures – they're just across the bridge on the north side of Lower Lake. I love the way they're scattered around in the long grass beside the lake, looking as if they're just about to take to their wings.

You could also go to the Garden Gallery. It's on this side of the Upper Lake – from the Visitor Centre you go to the Education Centre, then keep on along the path, and you'll see it on your right. There's an exhibition of animal carvings there which is well worth a look.

We also have the Long House – that's quite a walk. From here, you go to the bridge and then turn left on the other side. Soon you'll see a winding pathway going up towards the northern boundary of the park – go up there and you'll find it at the top. They have some abstract metal sculptures that are well worth seeing if you have time.

OK well now if you're ...

## Listening Section 3



**Leo:** Anna, I wanted to ask you about my marketing report. I'm not sure about it ...

**Anna:** That's OK, Leo. So what do you have to do?

**Leo:** Choose a product or service then compare two organisations that produce it. I'm doing instant coffee.

**Anna:** But haven't you got a weekend job in a clothing store? Why didn't you choose clothing?

**Leo:** That was my first thought, because I thought it'd give me some practical examples, but when I searched for men's clothing on the Internet there were hardly any articles. So then I looked for coffee and I found there were tons.

**Anna:** Yeah, there are so many brands on the market now. OK, so how much have you actually written?



**Leo:** I've done part one, on economic and technological factors. I found some good data on technological changes, how in Australia fewer people are buying instant coffee because of cheap coffee percolators that they can use to make real coffee at home.

**Anna:** But there's also a movement away from drinking coffee ...

**Leo:** ... switching to things like herbal teas instead because they think it's healthier? But that's not really to do with technology, it's more cultural. Anyway, for part two I'm comparing two instant coffee companies, CoffeeNow and Shaffers, and I've made this table of products.

**Anna:** Right. Let's see ... so you've got the brand names, and prices and selling size, and descriptions. OK, the table looks good, you'll get marks for research there. Where will it go?

**Leo:** In the section on the marketing mix, under 'Product'.

**Anna:** Not in the appendix?

**Leo:** No.

**Anna:** OK, but it's too factual on its own, you need to add some comment in that section about the implications of the figures.

**Leo:** Right, I'll do that. Now I want to say that I think that Shaffers is more of a follower than a leader in the coffee industry. Now, I'm putting that in the section on market share. Does that seem OK?

**Anna:** Let's see ... so you've begun by explaining what market share is, that's important, but you've got to be careful how you give that opinion.

**Leo:** Do you think it should go in another section?

**Anna:** Well, it's fine where it is but you've got to back it up with some data or they'll say your report lacks weight.

**Leo:** OK. One thing I'm worried about is finding anything original to say.

**Anna:** Well, since this is your first marketing report, you're not expected to go out and do interviews and things to collect your own data, you're just using published data. So the analysis you do might not throw up anything that people didn't know before. But the focus is more on how you *handle* the data – I mean, you might take something like a graph of sales directly from a website, but what makes your work original is the perspective you provide by your interpretation of it.

**Leo:** Oh. You know, it's all so different from business studies assignments at school. It's really surprised me.

**Anna:** What, how much research you have to do?

**Leo:** I expected that. It's more ... I knew exactly what I had to do to get a good grade at school – and I knew I'd be expected to go more deeply into things here, but I haven't got information on how the lecturer is going to grade my work – what he's looking for.

[pause]

**Anna:** Well, one thing you have to remember is that in a marketing report you've got to have what they call an executive summary at the beginning. I forgot that and I got marked down.

**Leo:** Yeah, I've drafted it. I've got an overview.

**Anna:** Have you got something about the background there?

**Leo:** Yeah.

**Anna:** Good.

**Leo:** So I've just made a summary of the main points. I wasn't sure whether or not I should have my aims there.

**Anna:** No, that's too personal. The executive summary is just, like, what a manager would read to get a general idea of your report if he was in a hurry.

**Leo:** Right. Then I'm OK for the first main part, all of the macroenvironment stuff, but it's when I get onto the problems section ... I've listed all the problems that CoffeeNow and Shaffers are facing, but then what?

**Anna:** Well you have to prioritise, so indicate the main problems, and then you analyse each one by connecting it with a theory ... that's where your reading comes in.

**Leo:** OK.

**Anna:** Have you done your implementation section yet?

**Leo:** I've thought about it – so that's where I write about what could be done about the problems.

**Anna:** Yes, and it's got to be practical so don't forget to specify things like who would be involved, and the cost, and the order that things would be done in.

**Leo:** Right. Well that shouldn't take long.

**Anna:** You'd be surprised. Actually that's the bit that tends to get badly done because people run out of time. That and the conclusion ...

**Leo:** Any hints for that?

**Anna:** Well, it's got to draw out the main points from your report, so it's got to be quite general. You need to avoid introducing new stuff here, it's got to sum up what you've said earlier.

**Leo:** OK. Thanks Anna. That's been a big help.

## Listening Section 4



An interesting aspect of fireworks is that their history tells us a lot about the changing roles of scientists and technicians in Europe. Fireworks were introduced from China in the 13th century. Up to the 16th century they were generally used for military purposes, with rockets and fire tubes being thrown at the enemy, but they were also sometimes a feature of plays and festivals where their chief purpose was related to religion.

By the 17th century, the rulers of Europe had started using fireworks as a way of marking royal occasions. Technicians were employed to stage spectacular shows which displayed aspects of nature, with representations of the sun, snow and rain. These shows were designed for the enjoyment of the nobility and to impress ordinary people. But fireworks also aroused the interest of scientists, who started to think of new uses for them. After seeing one firework display where a model of a dragon was propelled along a rope by rockets, scientists thought that in a similar way, humans might be able to achieve flight – a dream of many scientists at the time. Other scientists, such as the chemist Robert Boyle, noticed how in displays one firework might actually light another, and it occurred to him that fireworks might provide an effective way of demonstrating how stars were formed.



Scientists at the time often depended on the royal courts for patronage, but there was considerable variation in the relationships between the courts and scientists in different countries. This was reflected in attitudes towards fireworks and the purposes for which they were used. In London in the middle of the 17th century there was general distrust of fireworks among scientists. However, later in the century scientists and technicians started to look at the practical purposes for which fireworks might be employed, such as using rockets to help sailors establish their position at sea.

It was a different story in Russia, where the St Petersburg Academy of Science played a key role in creating fireworks displays for the court. Here, those in power regarded fireworks as being an important element in the education of the masses, and the displays often included a scientific message. Members of the Academy hoped that this might encourage the Royal Family to keep the Academy open at a time when many in the government were considering closing it.

In Paris, the situation was different again. The Paris Academy of Sciences played no role in staging fireworks displays. Instead the task fell to members of the Royal Academy of Painting and Sculpture. As in Russia, the work of the technicians who created the fireworks was given little attention. Instead, the fireworks and the spectacle they created were all designed to encourage the public to believe in the supreme authority of the king. However, science was also enormously popular among the French nobility, and fashionable society flocked to demonstrations such as Nicolas Lemery's display representing an erupting volcano. The purpose of scientists was basically to offer entertainment to fashionable society, and academicians delighted in amazing audiences with demonstrations of the universal laws of nature.

[pause]

In the course of the 18th century, the circulation of skills and technical exchange led to further developments. Fireworks specialists from Italy began to travel around Europe staging displays for many of the European courts. The architect and stage designer Giovanni Servandoni composed grand displays in Paris, featuring colourfully painted temples and triumphal arches. A fireworks display staged by Servandoni would be structured in the same way as an opera, and was even divided into separate acts. Italian fireworks specialists were also invited to perform in London, St Petersburg and Moscow.

As these specialists circulated around Europe, they sought to exploit the appeal of fireworks for a wider audience, including the growing middle classes. As in the previous century, fireworks provided resources for demonstrating scientific laws and theories, as well as new discoveries, and displays now showed a fascinated public the curious phenomenon of electricity. By the mid-18th century, fireworks were being sold for private consumption.

So the history of fireworks shows us the diverse relationships which existed between scientists, technicians and the rest of society ...

## Practice Test 8

### Listening Section 1



**Cathy:** Hello, Hilary Lodge retirement home, Cathy speaking.

**John:** Hello, my name's John Shepherd. Could I ask if you're the manager of the home?

**Cathy:** That's right.

**John:** Oh, good. Hello, Cathy. A friend of mine is a volunteer at Hilary Lodge, and I'd like to help out, too, if you need more people. I work part-time, so I have quite a lot of free time.

**Cathy:** We're always glad of more help, John. Shall I tell you about some of the activities that volunteers get involved in?

**John:** Please.

**Cathy:** Well, on Monday evenings we organise computer training. We've got six laptops, and five or six residents come to the sessions regularly. They're all now fine at writing and sending emails, but our trainer has just moved away, and we need two or three volunteers who can help the residents create documents. Just simple things, really.

**John:** I'd certainly be interested in doing that.

**Cathy:** Great. Then on Tuesday afternoons we have an informal singing class, which most of the residents attend. We've got a keyboard, and someone who plays, but if you'd like to join in the singing, you'd be very welcome.

**John:** I work on Tuesdays at the moment, though that might change. I'll have to give it a miss for now, I'm afraid.

**Cathy:** OK. Then on Thursday mornings we generally have a session in our garden. Several of our residents enjoy learning about flowers, where they grow best, how to look after them, and so on. Is that something you're keen on?

**John:** I'm no expert, but I enjoy gardening, so yes, I'd like to get involved. Do you have your own tools at the home?

**Cathy:** We've got a few, but not very many.

**John:** I could bring some in with me when I come.

**Cathy:** Thank you very much. One very important thing for volunteers is that we hold a monthly meeting where they all get together with the staff. It's a chance to make sure we're working well together, and that everyone knows how the residents are, and what's going on in the home.

**John:** Uhuh.

[pause]

**Cathy:** Now obviously we'd need to get to know you before you become one of our volunteers.

**John:** Of course.

**Cathy:** Could you come in for an informal interview – later this week, maybe?

**John:** I'm busy the next couple of days, but would Saturday be possible?

**Cathy:** Certainly. Just drop in any time during the day. I won't be working then, so you'll see my assistant, Mairead.

**John:** Sorry, how do you spell that?

**Cathy:** It's M-A-I-R-E-A-D. Mairead.

**John:** OK, got that. It's not a name I'm familiar with.

**Cathy:** It's an Irish name. She comes from Dublin.



**John:** Right. And the road that Hilary Lodge is in is called Bridge Road, isn't it?

**Cathy:** That's right. Number 73.

**John:** Fine.

**Cathy:** Oh, one other thing you might be interested in – we're holding a couple of 'open house' days, and still need a few volunteers, if you're available.

**John:** What are the dates?

**Cathy:** There's one on April 9th, and another on 14th May. They're both Saturdays, and all-day events.

**John:** I can certainly manage May 14th. I've got another commitment on April 9th, though.

**Cathy:** That would be a great help. We're having several guest entertainers – singers, a brass band, and so on – and we're expecting a lot of visitors. So one possibility is to help look after the entertainers, or you could spend an hour or so organising people as they arrive, and then just be part of the team making sure everything's going smoothly.

**John:** Well, shall I show people where they can park?

**Cathy:** Lovely. Thank you. One reason for holding the open house days is to get publicity for Hilary Lodge locally. So you may find you have someone from a newspaper wanting to interview you. They'll want to find out from two or three people why they volunteer to help at the home. We're trying to get a TV station to come, too, but they don't seem very interested.

**John:** I don't mind being interviewed.

**Cathy:** Good. Well, if you come in for a chat, as we arranged, we'll take it from there. Thank you very much for calling.

**John:** My pleasure. Goodbye.

**Cathy:** Bye.

## Listening Section 2



Hello. As some of you know, I'm Elaine Marriott, the head of the college's Learning Resource Centre. We've invited all of you taking evening classes and leisure activities to come and see the changes we've made to the Centre in the last month.

One major change we've made here on the ground floor is to the layout – as you can see from looking around you. I'm sure you'll recognise the desk – that's still in the same place, as it has to be just inside the door. But you'll see that there are now periodicals on the shelves in the corner behind the desk. We've brought them nearer the entrance because so many people like to come in just to read magazines. We now stock a far wider range of periodicals than we used to, so we've decided to separate them from newspapers. This means the newspapers are now just the other side of the stairs, near the study area.

Now, another thing is that we've brought the computers downstairs – people used to complain about having to go upstairs to use them. So they're now at the far side of the building on the right, in the corner overlooking the car park.

We've now got an extra photocopier, so as well as the one upstairs, there's one down here. You can see it right opposite the entrance, by the wall on the far side.

The biggest change, though, and one I'm sure many of you will welcome, is that we now have a café at last – we've been asking for one for years. If you turn right as soon as you get past the desk, you'll see the door ahead of you. It became possible to have a café because the building has been extended, and we've now got a new office and storeroom area.

What else should I tell you about before we walk round? Oh yes, we've had so many requests for books on sport that we've bought a lot more, and they're all together immediately to the right of the entrance.

[pause]

OK, that's enough on the new layout. We'll walk round in a moment, but before we do, something about the people who are here to help you. Of course all the staff will do their best to answer your questions, but now we're each going to specialise in certain areas. So if you ask a staff member about something, and they don't think they can help you enough, they'll direct you to our specialist.

Jenny Reed is the person to see if there are any films you'd like us to stock, as she's taken over responsibility for purchasing those. I'd better warn you that our budget is limited, so I'm afraid we can't promise to buy everything you ask for!

Phil Peshurst can help you to improve your writing if you need to produce reports for your course. You can book a half-hour session with Phil to start with, then if you want more help, he'll arrange follow-up sessions with you.

I must mention Tom Salisbury. Many people are interested in doing research or just reading about this region – the people, occupations, changes over the years, and so on. Tom is a specialist in this particular field, so if you want any help, he can point you in the right direction – we've got a large collection of relevant documents, from old maps to studies of the wildlife.

We have a new member of staff, Saeed Aktar. I'm sure you'll meet him soon, and will find him very helpful. If you're unemployed and want some advice on the practical aspects of looking for a job, Saeed is the person to talk to. He's also written a very useful book on the subject, which of course we've got on our shelves!

Many of you will know Shilpa Desai, who's been working here for about five years. Shilpa now has the additional responsibility of giving information and advice on anything to do with housing, such as finding out what's available, or whether you're eligible for financial help.

Right, well that's quite enough from me, so let's walk round the library.

## Listening Section 3



**Tutor:** Right Stewart, well I've read your draft report on your work placement at the Central Museum Association. Sounds as if you had an interesting time. So you ended up making a film for them?

**Stewart:** Yeah. It was a film to train the employees in different museums in the techniques they should use for labelling ancient objects without damaging them. Some of them are really fragile.



**Tutor:** OK. So in your report you go through the main stages in making the film. Let's discuss that in a little more detail. You had to find a location – somewhere to shoot the film.

**Stewart:** That took quite a few days, because I had to look at different museums all over the country, but I'd allowed time for it. And even though it was the middle of winter, there wasn't any snow, so I didn't have any transport problems.

**Tutor:** Right. Did you have to decide what equipment you'd need for the filming?

**Stewart:** Yes. I think they were quite surprised at how well I managed that. It was just the luck of the draw actually, I'd done that project with you last year ...

**Tutor:** Oh, on recording technology? So you knew a bit about it from that, right.

**Stewart:** Yeah. What I found really hard was actually writing the script. I had a deadline for that but the Association had to extend it. I couldn't have done it otherwise.

**Tutor:** Would it have helped if you'd had some training there?

**Stewart:** I think you're right, I probably needed that, yeah.

**Tutor:** Right. Now from your draft report it sounds as if you had one or two problems deciding who was going to actually appear in the video.

**Stewart:** The casting? Yeah. I'd expected that the people who worked for the Association would be really keen on taking part ...

**Tutor:** But they weren't?

**Stewart:** The thing was, they were all so busy. And it did mean some of them had to travel. But Janice King, who I was reporting to for the project, she was great. She arranged for people to have time off and for their work to be covered. So that was a big help for me.

**Tutor:** Right. And it sounds like the filming itself went well. I gather you found a company who provided an online introduction to the techniques.

**Stewart:** Yeah. It was really informative, and very user-friendly. I learned a lot from it.

**Tutor:** And then the editing?

**Stewart:** For that, the Association put me in touch with someone who works for one of the big movie companies and I went down to the studio and sat with him in front of his computer for a day, learning how to cut and paste, and deal with the soundtrack and so on.

**Tutor:** So was that all?

**Stewart:** No, I didn't include this in my draft report but I had to design the cover for the DVD as well ... the lettering and everything.

**Tutor:** Have you done any of that sort of design work before?

**Stewart:** No, but I did a rough draft and then talked it through with a couple of my mates and they gave me some more ideas, and when I'd finished it, I showed it to the people who worked at the Association and they really liked it.

**Tutor:** Excellent.

[pause]

**Tutor:** Now as well as your own draft report, I've also received some written evaluation from the Association on the work you did during your placement, and how it was of benefit to them. I noticed that you haven't included anything on that in your report yet.

**Stewart:** How my project benefited the Association, you mean? So do I have to include that?

**Tutor:** Yes.

**Stewart:** Well, let's think ... I suppose if I hadn't made the film for them, they'd have had to get an outside company to do it. But because I was actually working for the Association, I'd got much more of a feeling for what their aims are. Things like their responsibility for the conservation of the exhibits. I don't think an outside company would have had that understanding, they'd have been more detached.

**Tutor:** Right. And the Association also said that because of your background, you had a good idea of where to go to get the best deal for the equipment you needed. They said the saving in expense made it worthwhile even though sourcing it took quite a bit of time.

**Stewart:** Yes, that's true.

**Tutor:** The Association also said making the film had a very positive effect in getting staff to work together more closely.

**Stewart:** Oh. I hadn't heard that. That's good. And certainly, people weren't afraid to tell me what they thought about it as I was making it, so I was able to get lots of feedback at every stage. That was useful for me but it also meant the final product worked better for them.

**Tutor:** Can you think of any other benefits?

**Stewart:** Well, I don't think they'd really thought out what they'd do with the film once it was made. I made quite a few suggestions for the distribution – other people we could send it to as well as museum staff.

**Tutor:** Yes, they mentioned that. OK, good, well it sounds like they certainly ...

## Listening Section 4



I'm going to talk today about research into a particular species of bird, the New Caledonian crow, whose natural habitat is small islands in the Pacific Ocean. And it seems that these crows are exceptionally resourceful.

Using sticks or other tools to find food isn't unknown among birds and animals. Some chimpanzees, for example, are known to bang nuts on stones, in order to break the shell and get at the edible kernel inside. One New Caledonian crow, called Betty, bent some straight wire into a hook and used it to lift a small bucket of her favourite food from a vertical pipe. This experiment was the first time she'd been presented with wire, which makes it very impressive. Another crow, called Barney, has demonstrated his skill at using sticks to forage for food.

In one research project, scientists from New Zealand and Oxford set captive New Caledonian crows a three-stage problem: if they wanted to extract food from a hole, the crows first had to pull up a string to get a short stick, then use that short stick to remove a long stick from a toolbox, and finally use the long stick to reach the food. Amazingly, they worked out how to do this successfully.

Further experiments carried out at Oxford suggest that crows can also use sticks as tools to inspect all sorts of objects, possibly to assess whether or not they present a danger. The



idea for the experiment came from observing the birds using tools to pick at random objects, such as a picture of a spider that was printed on some cloth. In this research, five pairs of crows – including Barney – underwent tests to see how they would react to a variety of objects, which were carefully chosen so the birds wouldn't be tempted to view them as a possible source of food. As a further precaution, all the crows had been fed beforehand.

On eight occasions, a bird's first contact was by using a tool. In all three trials, Barney began by using a stick for inspection. One involved a rubber snake. First he approached it, but didn't touch it, then retreated to pick up a stick. He then prodded it with the stick. After some more investigation, he discarded the stick and carried on pecking at the snake more confidently – apparently convinced that it wouldn't move.

In other experiments, two different birds, called Pierre and Corbeau, also made a first approach with tools on three separate occasions. Pierre used a short piece of woodchip to touch a light which was flashing, and Corbeau was seen prodding a metal toad with a stick.

Significantly, the crows tended to use the sticks only to make their first contact with the object. Subsequently, they either ignored the object or dropped the tool and pecked at the object – which is very different from using the tool to get access to food.

[pause]

So what conclusions can be drawn from the research? Evidence is building up from experiments such as these that the birds are able to plan their actions in advance, which is very interesting for understanding their cognition. They don't seem to be responding in a pre-programmed sort of way: it may even be possible that they're able to view a problem and work out what the answer is. However, a major difficulty is assessing whether this tool-using behaviour is a sign of intelligence. To some extent, this is related to the ecological circumstances in which the animal is found.

So scientists want to find out much more about how the crows behave in their native habitat, and a team from Exeter and Oxford universities is carrying out research in New Caledonia. They're looking into whether the birds' way of searching for food gives them any possible evolutionary advantage. The birds are hard to observe, as they live in a region of mountainous forest, so the researchers have attached tiny cameras to the tails of some birds, as one method of investigating their behaviour.

The birds are masters at using sticks to find their food, in particular beetle larvae from the trees. It's possible that the birds can derive so much energy from these grubs that they only need to eat a few each day. This would mean that they wouldn't have to spend most of their waking time searching for food, as most animals do.

The beetle larvae have a distinct chemical make-up, which can be traced through the feathers and blood of birds that eat them. Scientists have collected samples from crows in order to estimate the proportion of larvae in their diet. They should then be able to gauge the extent to which individual birds depend on using sticks to feed themselves.

We've learnt a great deal about the ability of New Caledonian crows to use tools, and some very interesting research is being carried out into them.