Diyorbek's IELTS

Extract One *You hear two friends talking about a geology lecture they have been to.*

Now look at questions one and two.

[pause]

tone

Man: So according to the lecture, we're living in what some geologists and scientists want to call the 'Anthropocene age', the Age of Man.

Woman: It was certainly an eye-opener for me.

Man: Me too ... all that human activity ... mining, damming rivers, deforestation, agriculture and the use of chemicals. I didn't realise it's made as much impression on the planet as major catastrophes – like eruptions and meteor strikes. Pretty much doom and gloom, I suppose, and the speaker lectured in a style to match, didn't he?

Woman: Yes – not an inspiring guy.

Man: I'd seen all those charts and diagrams he used before in college. But anyway, what do you think about the actual name ... you know, anthropocene?

Woman: It's OK – if you know what it means. I think the good thing would be if labelling this period made people change their ways. But he did say that scientists are arguing about whether it's a valid concept. Do you think they'll ever agree with each other?

Man: Maybe – though sometimes debates like this can get pretty nasty, I believe. But that's not the point – we need to re-assess the way we do things.

Woman: And they'll have to change all those charts of geological time scales!

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Extract Two

You'll hear a man talking to a librarian about e-books.

Now look at questions three and four.

[pause]

tone

Man: What is the e-book – in the library's definition? I can't find one on the shelf, can I?

Woman: Good question – the narrow definition is a digital copy of a physical book that you download to a reading device.

Man: So suppose there's a book I want to read and I think it's available on e-books and I want to read it. What happens?

Woman: Not every title you're interested in reading is available through your library – there's a selection process naturally. You get on the library website – and download the book if it's there.

Man: So I borrow the book and read it – on my iPad or whatever.

Woman: Many libraries loan out e-readers – we're still mulling it over though.

Man: And late fees – if I hang on to it too long?

Woman: That's organised – the e-book simply disappears from your device. I think that's a nice thing about it.

Man: But in a way aren't you kind of spelling the end of libraries?

Woman: Well, libraries have transitioned successfully over a variety of formats in the past – think about CDs and music downloads. That's proof enough for me that libraries have a future. Besides, at the moment e-books are very much in demand and we've got good partnerships with publishers and authors.

Man: Thanks – that puts things into perspective.

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Extract Three *You hear a student, Joel, talking to his neighbour about his studies.*

Now look at questions five and six.

[pause]

tone

Woman: Hey Joel, how's college going?

Man: Oh hi Mrs Stone – Well, I do like the fact I'm majoring in science, but I'm struggling to get to grips with it at times.

Woman: Well I know it can seem very abstract and theoretical at times, but after sitting in front of a computer screen all day at work, I love to get outside in the garden. It's such a nice change of pace.

Man: I'm not sure I follow.

Woman: Well, back in March we bought these plants but soon after they turned sickly because the soil was too alkaline, so we put down sulphur to slowly turn the soil more acidic.

Man: Well they look healthy now!

Woman: Exactly, but behind it all was chemistry. You might not like gardening but it shows science's importance.

Man: I guess my main question is how relevant my studies are to my future.

Woman: I wouldn't worry. Is it purely science you want to do? I've heard scientific jobs aren't as well paid as they used to be.

Man: Oh I'm sure working for some multi-national company would pay well but I'm not sure if that's the way I want to go. There are lots of related careers which might be more rewarding, intellectually as well as financially I mean. Money's nice but it's not the thing which really inspires me.

PART 2

You will hear an astronaut called Charles Renard talking about a simulated space mission to Mars he took part in. For questions 7–14, complete the sentences with a word or short phrase.

You now have 45 seconds to look at Part Two.

[pause]

tone

Charles: I've recently returned from Mars! Well, actually, that's not quite true – the spaceship I was in … with its five-man crew never left the ground. It was in fact a simulated space mission for research purposes.

The idea of becoming an astronaut has always appealed to me. I loved science-fiction stories as a kid, studied physics at college, and I still enjoy magazine articles on any aspects of space. I've always browsed any relevant website on the off-chance of finding work. When I saw this project advertised I jumped at the chance, and was thrilled to be accepted.

To simulate life in a spaceship, I'd be living in a windowless area no larger than a bus, with five strangers – and some aspects of sealing myself off from the world for so long did worry me, naturally. Like I wouldn't be able to step outside, breathe fresh air or, crucially, feel the sun on my face, and nobody knew how the whole experiment would affect the crew psychologically.

Yet I felt a tremendous sense of excitement when I entered the spaceship itself. Inside, it was surprisingly pleasant, with six square cabins, and an oval section where we would have our meals. There was also a medical module – a long cylinder that doubled as the laboratory and a utility module that contained a gym.

A typical day began at eight a.m. with medical checks, followed by experiments, including those focused on cognitive tasks – covering things like memory and mental reactions, in addition to physical tests involving the wearing of electrodes to see if our bodies were changing during the mission.

Obviously there were times when we needed to relax. Every so often we'd take breaks for training in the gym, especially on the rowing machine, and in the evening I'd try my Russian on a colleague or play my guitar, which I found the most effective way to unwind. We all got along well – at times it felt like being back at college.

Every so often, the team behind the scenes would stage an emergency to see how we'd cope – like when our communication links and supplies of water were cut off for twenty-four hours once after an imaginary fire. And though the support crew were, in reality, only twenty metres away, it was hard to shake the sense they were millions of kilometres distant.

A month later we'd 'reached' the red planet. On a mocked-up landscape, space-suited crew members collected soil and rock samples and drove computer-simulated vehicles, even performing a deliberate fall, to test how

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easy it'd be to recover from an accident.

In contrast, the return journey was punishingly monotonous. My crewmates became more important than ever then – but problems could arise. I like to discuss things at mealtimes, for example, but one of the other guys didn't and on one occasion it led to an argument. We made up quickly though – that's important in such a confined environment.

Finally it was all over. We'd travelled seventy million miles without moving a centimetre, and somehow remained friends through it all.

PART 3

You will hear part of an interview with two wildlife photographers called Alan Stoker and Daniela Bertram, who are talking about their work. For questions 15–20, choose the answer (A, B, C or D) which fits best according to what you hear.

You now have 70 seconds to look at Part Three.

[pause]

tone

Interviewer: With me today are the acclaimed wildlife photographer, Alan Stoker, and Daniela Bertram, who's just won a major prize for wildlife photography. Alan – you're reportedly concerned about declining professional ethics in wildlife photography. What do you mean by that?

Alan: I meant simply that for many photographers nowadays, capturing a striking image seems to have taken precedence over the satisfaction to be gained from the actual process of securing it. For me, wildlife photography's all about getting close to something that's alive; gaining an insight into the reality of its daily life. That brings a responsibility to the creatures you photograph that transcends any technical considerations about equipment, processing software or whatever. And if this attitude sometimes affects the saleability of my pictures, then so be it. I have no problem with that. Financing the activity should be the means to an end – not vice versa.

Interviewer: So how do you tackle an assignment?

Alan: Well, I worked on a project to photograph birds called 'grebes' this summer. They nest around inland waterways and to get the shots I wanted, without disturbing them, I had to crouch in freezing cold water under a dense thorn bush – I was scratched to pieces and chilled to the bone, but wouldn't have missed it for the world. The project was deemed a success – all the young birds fledged safely and we've had modest sales for the images. My pictures

will never set the world alight – some of the other photographers involved got much better ones and I don't begrudge them that – I still see every shoot as part of a long learning process really – so I'm not prone to disappointment!

Interviewer: And you've also set up a wildlife conservation trust, I believe?

Alan: That's right. I feel a real need both to contribute myself to conservation initiatives, and to encourage others to do so. But, asking people for money's always difficult. I've generally made my own contributions behind the scenes in the past – I'm not into grand gestures or anything, but I'm beginning to see the virtue of leading by example. What we've done is set up a scheme whereby anyone buying one of my endorsed photosets also makes a fixed-percentage payment to the trust. It's wholly transparent, yet cynics claim it's just a way of marketing the products. But I promise you the hassle involved in setting these things up would hardly make that a cost-effective proposition.

Interviewer: I think Daniela should come in here – after all, her prize winning photograph was of birds having their feathers cleaned after an oil spill. How do you feel about your win?

Daniela: It was a dream come true! It would be quite ridiculous to claim I wasn't pleased about the prize money, but what was happening in the area affected by the spill was far more significant than anything else – and my photo shone a light on that and that was uniquely gratifying. Even some of the other photographers whose work was up for the award have been amazingly supportive of the cause – and the Natural History Museum – did you know the picture's exhibited there? – Well that's been one of my favourite places since I was a child, so that was brilliant too.

Interviewer: So your approach to wildlife photography and conservation issues is quite different from Alan's?

Daniela: Well first of all, let me say how much I admire Alan's work, but my background is as a photojournalist – so for me pictures tell stories. The oil spill for instance was awful, but strangely there was some beauty to be found in it. I'm interested in people thinking about what they're looking at and being moved by it. There's seven billion of us on the planet, and if we want to be here for the long haul, we need to start looking after it. I don't know about creating change in attitudes – how on earth to quantify that? – But waking people up to the situation's perfectly possible.

Interviewer: Finally, both of you, what about some advice for people just entering wildlife photography?

Alan: My tip for anyone starting up is to indulge their passion, shoot away, but go for depth. My work focuses on a narrow range of species – but where I win is what my pictures tell you about those species. What do you think, Daniela?

Daniela: Well I don't consider myself a wildlife photographer, I'm a conservation photographer, so I guess I'm pretty single-minded too. But I'd also say, be a ruthless editor – don't show substandard work because you'll live to regret it.

Alan: And I learn about animals and where to find them from experts in the field – reserve managers, gamekeepers, researchers – I've referred to them all.

Daniela: Sure – and that's right for your kind of work, less so for mine. I'd have no problems going along with depth rather than breadth though – shoot away by all means, indulge your passion but don't kid yourself your stuff's any better than it really is.

Interviewer: There we must stop. Thank you both ...