

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

▶ 53

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

▶ 54

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 ...

Practice Test 5

Listening Section 1

55

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

56

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

► 58

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 – 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

▶ 60

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

▶ 61

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.

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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

▶ 62

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

▶ 64

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

▶ 65

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?