雅思听力精讲精练 1

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Ex1 C13-T4-S1

SECTION 1 ***Questions 1-10***

Write ***ONE WORD AND/OR A NUMBER*** *for each answer.*

Complete the notes below.

Alex's Training
Example Alex completed his training in: ***2014***
About the applicant: • **At first, Alex did his training in the 1. _____ department.** • **Alex didn't have a qualification from school in 2. _____.** • **Alex thinks he should have done the diploma in 3. _____ skills.** • **Age of other trainees: the youngest was 4. _____ .** **Benefits of doing training at JPNW:** • **Lots of opportunities because of the size of the organisation.** • **Trainees receive the same amount of 5. _____ as permanent staff.** • **The training experience increases people's confidence a lot.** • **Trainees go to 6. _____ one day per month.**

- **The company is in a convenient 7. _____ .**

Advice for interview:

- Don't wear **8.** _____ .
- Don't be **9.** _____ .
- Make sure you **10.** _____ .

MARTHA: Hi Alex. It's Martha Clines here. James White gave me your number. I hope you don't mind me calling you.

ALEX: Of course not. How are you, Martha?

MARTHA: Good thanks. I'm ringing because I need a bit of advice.

ALEX: Oh yeah. What about?

MARTHA: The training you did at JPNW a few years ago. I'm applying for the same thing.

ALEX: Oh right. Yes, I did mine in (Example) 2014. Best thing I ever did. I'm still working there.

MARTHA: Really? What are you doing?

ALEX: Well, now I work in the customer services department but (Q1) I did my initial training in Finance. I stayed there for the first two years and then moved to where I am now.

MARTHA: That's the same department I'm applying for. Did you enjoy it?

ALEX: I was pretty nervous to begin with. I didn't do well in my exams at school and I was really worried because (Q2) I failed Maths. But it didn't actually matter because I did lots of courses on the job.

MARTHA: Did you get a diploma at the end of your trainee period? I'm hoping to do the one in business skills.

ALEX: Yes. That sounds good. (Q3) I took the one on IT skills but I wish I'd done that one instead.

MARTHA: OK, that's good to know. What about the other trainees? How did you get on with them?

ALEX: There were about 20 of us who started at the same time and we were all around the same age - I was 18 and (Q4) there was only one person younger than me, who was 17. The rest were between 18 and 20. I made some good friends.

MARTHA: I've heard lots of good things about the training at JPNW. It seems like there are a lot of

opportunities there.

ALEX: Yeah, definitely. Because of its size you can work in loads of different areas within the organisation.

MARTHA: What about pay? I know you get a lower minimum wage than regular employees.

ALEX: That's right - which isn't great. But (Q5) you get the same number of days' holiday as everyone else. And the pay goes up massively if they offer you a job at the end of the training period.

MARTHA: Yeah, but I'm not doing it for the money - it's the experience I think will be really useful. Everyone says by the end of the year you gain so much confidence.

ALEX: You're right. That's the most useful part about it. There's a lot of variety too. You're given lots of different things to do. I enjoyed it all - I didn't even mind the studying.

MARTHA: Do you have to spend any time in college?

ALEX: Yes, (Q6) one day each month. So you get lots of support from both your tutor and your manager.

MARTHA: That's good. And the company is easy to get to, isn't it?

ALEX: Yes, it's very close to the train station so the (Q7) location's a real advantage.

ALEX: Have you got a date for your interview yet?

MARTHA: Yes, it's on the 23rd of this month.

ALEX: So long as you're well prepared there's nothing to worry about. Everyone's very friendly.

MARTHA: I am not sure what I should wear. What do you think?

ALEX: (Q8) Nothing too casual - like jeans, for example. If you've got a nice jacket, wear that with a skirt or trousers.

MARTHA: OK. Thanks. Any other tips?

ALEX: Erm, well I know it's really obvious but (Q9) arrive in plenty of time. They hate people who are late. So make sure you know exactly where you have to get to. (Q10) And one other useful piece of advice my manager told me before I had the interview for this job - is to smile. Even if you feel terrified. It makes people respond better to you.

MARTHA: I'll have to practise doing that in the mirror!

ALEX: Yeah - well, good luck. Let me know if you need any more information.

MARTHA: Thanks very much.

Section 1, Questions 1-10

1 Finance

2 Maths / Math / Mathematics

3 business

4 17 / seventeen

5 holiday(s) / vacation(s)

6 college

7 location

8 jeans

9 late

10 smile

Ex2 C12-T1-S3

Questions 24-30

Complete the notes below.

*Write **ONE WORD ONLY** for each answer.*

Study of local library: possible questions

- whether it has a **24.** _____ of its own
- its policy regarding noise of various kinds
- how it's affected by laws regarding all aspects of **25.** _____
- how the design needs to take the **26.** _____ of customers into account
- what **27.** _____ is required in case of accidents
- why a famous person's **28.** _____ is located in the library
- whether it has a **29.** _____ of local organizations
- how it's different from a library in a **30.** _____
-

TRUDIE: I've just had an idea. Why don't we make an in-depth study of our local public library as

background to our paper?

STEWART: Yes, that'd be interesting, and raise all sorts of issues. Let's make a list of possible things we could ask about, then work out some sort of structure. Q24 For instance, um, we could interview some of the staff, and find out whether the library has its own budget, or if that's controlled by the local council.

TRUDIE: And what their policies are. I know they don't allow food, but I'd love to find out what types of noise they ban - there always seems to be a lot of talking, but never music. I don't know if that's a policy or it just happens.

STEWART: Ah, I've often wondered. Q25 Then there are things like how the library is affected by employment laws. I suppose there are rules about working hours, facilities for staff, and so on.

TRUDIE: Right. Q26 Then there are other issues relating to the design of the building and how customers use it. Like what measures does the library take to ensure their safety? They'd need floor coverings that aren't slippery, and emergency exits, for instance. Oh, and another thing - Q27 there's the question of the kind of insurance the library needs to have, in case anyone gets injured.

STEWART: Yes, that's something else to find out. You know something I've often wondered?

TRUDIE: What's that?

STEWART: Well, you know they've got an archive of local newspapers going back years? Well, Q28 next to it they've got the diary of a well-known politician from the late 19th century. I wonder why it's there. Do you know what his connection was with this area?

TRUDIE: NO idea. Let's add it to our list of things to find out. Oh, I've just thought -Q29

you know people might ask in the library about local organisations, like sports clubs? Well, I wonder if they keep a database, or whether they just look online.

STEWART: Right. Q30 I quite fancy finding out what the differences are between a library that's open to the public and one that's part of a museum, for example - they must be very different.

TRUDIE: Mmm. Then something else I'd like to know is ...

Section 3 Questions 24-30

24 budget

25 employment

26 safety

27 insurance

28 diary

29 database

30 museum

Ex3 C13-T1-S4

Section 4

Complete the notes below.

*Write **ONE WORD ONLY** for each answer.*

Effects of urban environments on animals

Introduction

Recent urban developments represent massive environmental changes. It was previously thought that only a few animals were suitable for city life, e.g.

· the **31** _____ - because of its general adaptability

· the pigeon - because walls of city buildings are similar to **32** _____

In fact, many urban animals are adapting with unusual **33** _____ .

Recent research

· Emilie Snell-Rood studied small urbanised mammal specimens from museums in Minnesota.

- She found the size of their **34** _____ had increased.

- She suggests this may be due to the need to locate new sources of **35** _____ and to deal with new dangers.

· Catarina Miranda focused on the **36** _____ of urban and rural blackbirds.

- She found urban birds were often braver, but were afraid of situations that were **37** _____ .

· Jonathan Atwell studies how animals respond to urban environments.

- He found that some animals respond to **38** _____ by producing lower levels of hormones.

· Sarah Partan's team found urban squirrels use their **39** _____ to help them communicate.

Long-term possibilities

Species of animals may develop which are unique to cities. However, some changes may not be **40** _____ .

Hi. Today we're going to be looking at animals in urban environments and I'm going to be telling you about some research on how they're affected by these environments.

Now, in evolutionary terms, urban environments represent huge upheavals, the sorts of massive changes that usually happen over millions of years. And we used to think that only a few species could adapt to this new environment. (Q31) One species which is well known as being highly adaptable is the crow, and there've been various studies about how they manage to learn new skills. Another successful species is (Q32) the pigeon, because they're able to perch on ledges on the walls of city buildings, just like they once perched on cliffs by the sea.

But in fact, we're now finding that these early immigrants were just the start of a more general movement of animals into cities, and of adaptation by these animals to city life. And (Q33) one thing that researchers are finding especially interesting is the speed with which they're doing this -we're not talking about gradual evolution here - these animals are changing fast.

Let me tell you about some of the studies that have been carried out in this area. So, in the University of Minnesota, a biologist called Emilie Snell-Rood and her colleagues looked at specimens of urbanised small mammals such as mice and gophers that had been collected in Minnesota, and that are now kept in museums there. And she looked at specimens that had been collected over the last hundred years, which is a very short time in evolutionary terms. And (Q34) she found that during that time, these small mammals had experienced a jump in brain size when compared to rural mammals. Now, we can't be sure this means they're more intelligent, but since the sizes of other parts of the body didn't change, it does suggest that something cognitive was going on. And (Q35) Snell-Rood thinks that this change might reflect the cognitive demands of adjusting to city life - having to look in different places to find food, for example, and cooing with a whole new set of dangers.

Then over in Germany at the Max Planck Institute, (Q36) there's another biologist called Catarina Miranda who's done some experiments with blackbirds living in urban and rural areas. And she's been looking not at their anatomy but at their behaviour. So as you might expect, she's found that the urban blackbirds tend to be quite bold - they're prepared to face up to a lot of threats that would frighten away their country counterparts. But (Q37) there's one type of situation that does seem to frighten the urban blackbirds, and that's anything new - anything they haven't experienced before. And if you think about it, that's quite sensible for a bird living in the city.

Jonathan Atwell, in Indiana University, is looking at how a range of animals respond to urban environments. (Q38) He's found that when they're under stress, their endocrine systems react by reducing

the amount of hormones such as corticosterone into their blood. It's a sensible-seeming adaptation. A rat that gets scared every time a subway train rolls past won't be very successful.

There's just one more study I'd like to mention which is by Sarah Partan and her team, and (Q39) they've been looking at how squirrels communicate in an urban environment, and they've found that a routine part of their communication is carried out by waving their tails. You do also see this in the country, but it's much more prevalent in cities, possibly because it's effective in a noisy environment.

So what are the long-term implications of this? (Q40) One possibility is that we may see completely new species developing in cities. But on the other hand. it's possible that not all of these adaptations will be permanent. Once the animal's got accustomed to its new environment, it may no longer need the features it's developed.

So, now we've had a look ...

Section 4 Questions 31-40

31 crow

32 cliffs

33 speed

34 brain(s)

35 food

36 behaviour(s)/behavior(s)

37 new

38 stress

39 tail(s)

40 permanent

Ex4 C14-T1-S4

Section 4

Complete the notes below.

Write ONE WORD ONLY for each answer.

Marine renewable energy (ocean energy)

Introduction

More energy required because of growth in population and 31 .....

What's needed:

- renewable energy sources
- methods that won't create pollution

Wave energy

Advantage: waves provide a 32 ..... source of renewable energy

Electricity can be generated using offshore or onshore systems

Onshore systems may use a reservoir

Problems:

- waves can move in any 33 .....
- movement of sand, etc. on the 34 ..... of the ocean may be affected

Tidal energy

Tides are more 35 ..... than waves

Planned tidal lagoon in Wales:

- will be created in a 36 ..... at Swansea
- breakwater (dam) containing 16 turbines
- rising tide forces water through turbines, generating electricity
- stored water is released through 37 ..... , driving the turbines in the reverse direction

Advantages:

- not dependent on weather
- no 38 ..... is required to make it work
- likely to create a number of 39 .....

Problem:

- may harm fish and birds, e.g. by affecting 40 ..... and building up silt

Ocean thermal energy conversion

Uses a difference in temperature between the surface and lower levels Water brought to the surface in a pipe

Producing enough energy to meet our needs has become a serious problem. Demand is rising rapidly, because of the world's increasing population and expanding industry Q31. Burning fossil fuels, like gas, coal and oil, seriously damages the environment and they'll eventually run out. For a number of years now, scientists have been working out how we can derive energy from renewable sources, such as the sun and wind, without causing pollution. Today I'll outline marine renewable energy - also called ocean energy - which harnesses the movement of the oceans.

Marine renewable energy can be divided into three main categories: wave energy, tidal energy and ocean thermal energy conversion, and I'll say a few words about each one.

First, wave energy. Numerous devices have been invented to harvest wave energy, with names such as Wave Dragon, the Penguin and Mighty Whale, and research is going on to try and come up with a really efficient method. This form of energy has plenty of potential, as the source is constant Q32, and there's no danger of waves coming to a standstill. Electricity can be generated using onshore systems, using a reservoir, or offshore systems. But the problem with ocean

waves is that they're erratic, with the wind making them travel in every direction Q33. This adds to the difficulty of creating efficient technology: ideally all the waves would travel smoothly and regularly along the same straight line. Another drawback is that sand and other sediment on the ocean floor Q34 might be stopped from flowing normally, which can lead to environmental problems.

The second category of marine energy that I'll mention is tidal energy. One major advantage of using the tide, rather than waves, as a source of energy is that it's predictable Q35: we know the exact times of high and low tides for years to come.

For tidal energy to be effective, the difference between high and low tides needs to be at least five metres, and this occurs naturally in only about forty places on Earth. But the right conditions can be created by constructing a tidal lagoon, an area of sea water separated from the sea.

One current plan is to create a tidal lagoon on the coast of Wales. This will be an area of water within a bay Q36 at Swansea, sheltered by a U-shaped breakwater, or dam, built out from the coast. The breakwater will contain sixteen hydro turbines, and as the tide rises, water rushes through the breakwater, activating the turbines, which turn a generator to produce electricity.

Then, for three hours as the tide goes out, the water is held back within the breakwater, increasing the difference in water level, until it's several metres higher within the lagoon than in the open sea. Then, in order to release the stored water, gates Q37 in the breakwater are opened. It pours powerfully out of the lagoon, driving the turbines in the breakwater in the opposite direction and again generating thousands of megawatts of electricity. As there are two high tides a day, this lagoon scheme would generate electricity four times a day, every day, for a total of around 14 hours in every 24 - and enough electricity for over 150,000 homes.

This system has quite a lot in its favour: unlike solar and wind energy it doesn't depend on the weather; the turbines are operated without the need for fuel Q38, so it doesn't create any greenhouse gas emissions; and very little maintenance is needed. It's estimated that electricity generated in this way will be relatively cheap, and that manufacturing the components would create more than 2,000 jobs Q39, a big boost to the local economy.

On the other hand, there are fears that lagoons might harm both fish and birds, for example by disturbing migration Q40 patterns, and causing a build-up of silt, affecting local ecosystems.

There are other forms of tidal energy, but I'll go on to the third category of marine energy: ocean thermal energy conversion. This depends on there being a big difference in temperature between surface water and the water a couple of kilometres below the surface, and this occurs in tropical coastal areas. The idea is to bring cold water up to the surface using a submerged pipe. The concept dates back to 1881, when ...

Section 4, Questions 31-40

31 industry

32 constant

33 direction

34 floor

35 predictable

36 bay

37 gates

38 fuel

39 jobs

40 migration

Ex5 C15-T3-P4

SECTION 4 Questions 31-40

Complete the notes below.

*Write **ONE WORD ONLY** for each answer.*

Early history of keeping clean

Prehistoric times:

• water was used to wash off **31** .....

Ancient Babylon:

• soap-like materia l found in 32 .....cylinders

Ancient Greece:

- people cleaned themselves with sand and other substances
- used a strigil - scraper made of **33** .....
- washed clothes in streams

- **Ancient Germany and Gaul:**

• used soap to colour their **34** .....

Ancient Rome:

• animal fat, ashes and clay mixed through action of rain, used for washing clothes

• from about 312 BC, water carried to Roman **35** .....by aqueducts

Europe in Middle Ages:

- decline in bathing contributed to occurrence of **36** .....
- **37** .....began to be added to soap
- **Europe from 17th century:**
- 1600s: cleanliness and bathing started becoming usual
- 1791: Leblanc invented a way of making soda ash from **38** .....
- early 1800s: Chevreul turned soapmaking into a **39** .....
- from1800s,there was no longer a**40**.....on soap

Nowadays, we use *different* products for personal cleanliness, laundry, dishwashing and household cleaning, but this is very much a 20th-century development.

The origins of cleanliness date back to prehistoric times. Since water is essential for life, the earliest people lived near water and knew something about its cleansing properties - at least that it rinsed mud Q31 off their hands.

During the excavation of ancient Babylon, evidence was found that soapmaking was known as early as 2800 BC. Archaeologists discovered cylinders made of clay Q32, with inscriptions on them saying that fats were boiled with ashes. This is a method of making soap, though

there's no reference to the purpose of this material.

The early Greeks bathed for aesthetic reasons and apparently didn't use soap. Instead, they cleaned the ir bodies with blocks of sand, pumice and ashes , then anointed themselves with oil, and scraped off the oil and dirt with a metal Q33 instrument known as a strigil. They also used oil mixed with ashes. Clothes were washed without soap in streams.

The ancient Germans and Gauls are also credited with discovering how to make a substance called 'soap', made of melted animal fat and ashes. They used this mixture to tint their hair Q34 red.

Soap got its name, according to an ancient Roman legend , from Mount Sapo, where anima ls were sacrificed, leaving deposits of animal fat. Rain washed these deposits, along with wood ashes, down into the clay soil along the River Tiber. Women found that this mixture greatly reduced the effort required to wash their clothes.

As Roman civilisation advanced , so did bathing. The first of the famous Roman baths Q35 supplied with water from their aqueducts, was built around 312 BC. The baths were luxurious, and bathing became very popular. And by the second century AD, the Greek physician Galen recommended soap for both medicinal and cleansing purposes.

After the fall of Rome in 467 AD and the resulting decline in bathing habits, much of Europe felt the impact of filth on public health. This lack of personal cleanliness and related unsanitary living conditions were major factors in the outbreaks of disease Q36 in the Middle Ages, and especially the Black Death of the 14th century .

Nevertheless, soapmaking became an established craft in Europe, and associations of soapmakers guarded their trade secrets closely. Vegetable and animal oils were used with ashes of plants, along with perfume Q37, apparently for the first time. Gradually more varieties of soap became available for shaving and shampooing, as well as bathing and laundering.

A major step toward large-scale commercial soapmaking occurred in 1791, when a French chemist, Nicholas Leblanc, patented a process for turning salt Q38 into soda ash, or sodium carbonate. Soda ash is the alkali obtained from ashes that combines with fat to form soap. The Leblanc process yielded quantities of good-quality, inexpensive soda ash.

Modern soapmaking was born some 20 years later, in the early 19th century, with the discovery by Michel Eugene Chevreul, another French chemist, of the chemical nature and relationship of fats, glycerine and fatty acids. His studies established the basis for both fat and soap chemistry, and soapmaking became a science Q39. Further developments during the 19th century made it easier and cheaper to manufacture soap.

Until the 19th century, soap was regarded as a luxury item, and was heavily taxed in several countries. As it became more readily available, it became an everyday necessity, a development that was reinforced when the high tax Q40 was removed. Soap was then something ordinary people could afford, and cleanliness standards improved.

With this widespread use came the development of milder soaps for bathing and soaps for use in the washing machines that were available to consumers by the turn of the 20th century.

Part 4, Questions 31-40

31 mud

32 clay

33 metal

34 hair

35 bath(s)

36 disease(s)

37 perfume

38 salt

39 science

40 tax

雅思听力精讲精练 2

Ex1 C12-T2-S2

SECTION 2 Questions 11-20

Questions 11-15

Choose the correct letter, A, B or C.

Theatre trip to Munich

11 When the group meet at the airport they will have

A breakfast.

B coffee.

C lunch.

12 The group will be met at Munich Airport by

A an employee at the National Theatre.

B a theatre manager.

C a tour operator.

13 How much will they pay per night for a double room at the hotel?

A 110 euros

B 120 euros

C 150 euros

14 What type of restaurant will they go to on Tuesday evening?

A an Italian restaurant

B a Lebanese restaurant

C a typical restaurant of the region

15 Who will they meet on Wednesday afternoon?

A an actor

B a playwright

C a theatre director

Questions 16-20

What does the man say about the play on each of the following days?

*Choose **FIVE** answers from the box and write the correct letter, **A-G**, next to Questions 16-20.*

Comments

A The playwright will be present.

B The play was written to celebrate an anniversary.

C The play will be performed inside a historic building.

D The play will be accompanied by live music.

E The play will be performed outdoors.

F The play will be performed for the first time.

G The performance will be attended by officials from the town.

Days

16 Wednesday .....

17 Thursday .....

18 Friday .....

19 Saturday .....

20 Monday .....

Right. I've now almost succeeded in finalising plans for our tour, so I'll bring you up to date with what I know.

As you know, we're flying first to Munich, on Monday the 4★th▲.

The flight is at 11.30, so it's too early to have lunch at the airport. Q11 I suggest we meet there for

coffee at 10, which should give us plenty of time for breakfast before we leave home.

Q12 When we arrive in Munich we'll be met at the airport by Claus Bauer. Claus works for a tour operator, and he'll look after us for the time we'll be in Germany. He's already liaised with the managers of the theatres we're going to visit, and he's also arranged for an officer of the National Theatre in Munich to show us round the theatre one afternoon during our stay.

Now last time we discussed this trip, I didn't have the precise cost for hotel rooms, but now I have. Q13 The normal rate at the hotel where we're staying is 150 euros a night for a double room. I'd hoped to get that down to 120 euros but in fact I've been able to negotiate a rate of 110. That'll be reflected in the final payment which you'll need to make by the end of this week.

On Tuesday, the day after our arrival, I had hoped we could sit in on a rehearsal at one of the theatres, but unfortunately that's proved very difficult to arrange, so instead we'll have a coach trip to one of the amazing castles in the mountains south of Munich.

On Tuesday evening, we'll all have dinner together in a restaurant near our hotel. From talking to you all about your preferences, it was clear that a typical local restaurant would be too meat-oriented for some of you. Q14 Some of you suggested an Italian restaurant but I must confess that I decided to book a Lebanese one, as we have plenty of opportunities to go to an Italian restaurant at home.

Q15 On Wednesday afternoon the director of the play we're going to see that evening will talk to us at the theatre. She'll describe the whole process of producing a play, including how she chose the actors, and, as the play we're going to see is a modern one, how she worked with the playwright.

Right. Now I'd just like to make a few points about the plays we're going to see, partly because it might influence your choice of clothes to take with you!

Q16 The play we're seeing on Wednesday evening is a modern one, and we're going to the premiere, so it'll be quite a dressy occasion, though of course you don't have to dress formally. I gather it's rather a multimedia production, with amazing lighting effects and a soundtrack of electronic music, though unfortunately the playwright is ill and is unlikely to be able to attend.

Q17 On Thursday we're seeing a play that was first performed last year, when it was commissioned to mark a hundred years since the birth in the town of a well-known scientist. We're going to see a revival of that production, which aroused a lot of interest.

Q18 Friday's play will really make you think hard about what clothes to pack, as it'll be in the garden of a palace. It's a beautiful setting, but I'd better warn you, there won't be much protection from the wind.

Q19 On Saturday, we're going by coach to a theatre in another town, not far from Munich. This will be the opening of a drama festival, and the mayor and all the other dignitaries of the town will be attending. After the performance, the mayor is hosting a reception for all the audience, and there'll be a band playing traditional music of the region.

And after having a day off on Sunday, Q20 our final play is on Monday, and it's in the stunning setting of the old Town Hall, which dates back to the 14★th▲ century. The performance marks the fifty years that the lead actor has been on stage, and the play is the one where he made his first professional appearance, all those years ago.

And the day after that, we'll be flying back home. Now have you got any questions before I ...

Section 2, Questions 11-20

11 B

12 C

13 A

14 B

15 C

16 F

17 B

18 E

19 G

20 C

Ex3 C10-T2-S3

Choose the correct letter, A, B or C.

The later life of Thor Heyerdahl

25 According to Victor and Olivia, academics thought that Polynesian migration from the east was

impossible due to

A the fact that Eastern countries were far away.

B the lack of materials for boat building.

C the direction of the winds and currents.

26 Which do the speakers agree was the main reason for Heyerdahl's raft journey?

A to overcome a research setback

B to demonstrate a personal quality

C to test a new theory

27 What was most important to Heyerdahl about his raft journey?

A the fact that he was the first person to do it

B the speed of crossing the Pacific

C the use of authentic construction methods

28 Why did Heyerdahl go to Easter Island?

A to build a stone statue

B to sail a reed boat

C to learn the local language

29 In Olivia's opinion, Heyerdahl's greatest influence was on

A theories about Polynesian origins.

B the development of archaeological methodology.

C establishing archaeology as an academic subject.

30 Which criticism do the speakers make of William Oliver's textbook?

A Its style is out of date.

B Its content is over-simplified.

C Its methodology is flawed.

OLIVIA: All right, Victor, so after your part I'll talk about Thor Heyerdahl's adult life, continuing from the theory he had about Polynesian migration. Up until that time of course, academics had believed that humans first migrated to the islands in Polynesia from Asia, in the west.

VICTOR: Yes, (Q25)they thought that travel from the east was impossible, because of the huge. empty stretch of ocean that lies between the islands and the nearest inhabited land.

OLIVIA: Yes, but Heyerdahl spent ages studying the cloud movements, ocean currents and wind patterns to find if it was actually possible. And another argument was that there was no tradition of large ship-building in the communities lying to the east of Polynesia. But Heyerdahl knew they made lots of coastal voyages in locally built canoes.

VICTOR: Yes, or sailing on rafts, as was shown by the long voyage that Heyerdahl did next. It was an incredibly risky journey to undertake - sometimes I wonder if he did that trip for private reasons, you know? To show others that he could have spectacular adventures. What do you think, Olivia?

OLIVIA: Well, (Q26)I think it was more a matter of simply trying out his idea. to see if migration from the east was possible.

VICTOR: Yes. that's probably it. And the poor guy suffered a bit at that time because the war forced him to stop his work for some years . . .

OLIVIA: Yes. When he got started again and planned his epic voyage, do you think it was important to him that he achieve it before anyone else did?

VICTOR: Um, I haven't read anywhere that that was his motivation. (27)The most important factor seems to have been that he use only ancient techniques and local materials to build his raft.

OLIVIA: Yes. I wonder how fast it went.

VICTOR: Well, it took them 97 days from South America to the Pacific Islands.

OLIVIA: Mm. And after that, Heyerdahl went to Easter Island, didn't he? We should mention the purpose of that trip. I think he sailed there in a boat made out of reeds.

VICTOR: No, that was later on in Egypt, Olivia.

OLIVIA: Oh, yes, that's right.

VICTOR: But what he wanted to do was (Q28)talk to the local people about their old stone carvings and then make one himself to learn more about the process.

OLIVIA: I see. Well, what a great life. Even though many of his theories have been disproven, he certainly left a lasting impression on many disciplines, didn't he? (Q29)To my mind. he was the first person to establish what modern academics call practical archaeology. I mean. that they try to recreate something from the past today. like he did with his raft trip. It's unfortunate that his ideas about where Polynesians originated from have been completely discredited.

VICTOR: Yes. Right, well, I'll prepare a PowerPoint slide at the end that acknowledges our sources. I mainly used The Life and Work of Thor Heyerdahl by William Oliver. I thought the research methods he used were very sound, (Q30)although I must say I found the overall tone somewhat old-fashioned. I think they need to do a new, revised edition.

OLIVIA: Yeah, I agree. What about the subject matter- I found it really challenging!

VICTOR: Well, it's a complex issue . . .

OLIVIA: I thought the book had lots of good points. What did you think of . . .

Section 3 Questions 25-30

25 A

26 C

27 C

28 A

29 B

30 A

Ex4 C11-T4-S3

SECTION 3 Questions 21-30

Questions 21 and 22

*Choose **TWO** letters, **A-E**.*

Which **TWO** characteristics were shared by the subjects of Joanna's psychology study?

A They had all won prizes for their music.

B They had all made music recordings.

C They were all under 27 years old.

D They had all toured internationally.

E They all played a string instrument.

Questions 23 and 24

*Choose **TWO** letters, **A-E**.*

Which **TWO** points does Joanna make about her use of telephone interviews?

A It meant rich data could be collected.

B It allowed the involvement of top performers.

C It led to a stressful atmosphere at times.

D It meant interview times had to be limited.

E It caused some technical problems.

Questions 25 and 26

*Choose **TWO** letters, **A-E**.*

Which **TWO** topics did Joanna originally intend to investigate in her research?

A regulations concerning concert dress

B audience reactions to the dress of performers

C changes in performer attitudes to concert dress

D how choice of dress relates to performer roles

E links between musical instrument and dress choice

Questions 27-30

*Choose the correct letter, **A**, **B** or **C**.*

27 Joanna concentrated on women performers because

A women are more influenced by fashion.

B women's dress has led to more controversy.

C women's code of dress is less strict than men's.

28 Mike Frost's article suggests that in popular music, women's dress is affected by

A their wish to be taken seriously.

B their tendency to copy each other.

C their reaction to the masculine nature of the music.

SUPERVISOR: Hi, Joanna, good to meet you. Now, before we discuss your new research project, I'd like to hear something about the psychology study you did last year for your Master's degree. So how did you choose your subjects for that?

JOANNA: Well, I had six subjects, all professional musicians, and all female. Three were violinists and there was also a cello player and a pianist and a flute player. They were all very highly regarded in the music world and(Q21 & 22)they'd done quite extensive tours in different continents, and quite a few had won prizes and competitions as well.

SUPERVISOR: And they were quite young, weren't they?

JOANNA: Yes, between 25 and 29 - the mean was 27.8. (Q21 & 22)I wasn't specifically looking for artists who'd produced recordings, but this is something that's just taken for granted these days, and they all had.

SUPERVISOR: Right. Now you collected your data through telephone interviews, didn't you?

JOANNA: Yes. (Q23 & 24)I realised if I was going to interview leading musicians it'd only be possible over

the phone because they're so busy. I recorded them using a telephone recording adaptor. I'd been worried about the quality, but it worked out all right. I managed at least a 30-minute interview with each subject, sometimes longer.

SUPERVISOR: Did doing it on the phone make it more stressful?

JOANNA: I'd thought it might ... it was all quite informal though and in fact they seemed very keen to talk. (Q23 & 24)And I don't think using the phone meant I got less rich data, rather the opposite in fact.

SUPERVISOR: Interesting. And you were looking at how performers dress for concert performances?

JOANNA: That's right. My research investigated the way players see their role as a musician and how this is linked to the type of clothing they decide to wear. But that focus didn't emerge immediately. (Q25 & 26)When I started I was more interested in trying to investigate the impact of what was worn on those listening, and also(Q25 & 26)whether someone like a violinist might adopt a different style of clothing from, say. someone playing the flute or the trumpet.

SUPERVISOR: It's interesting that the choice of dress is up to the individual, isn't it?

JOANNA: Yes, you'd expect there to be rules about it in orchestras, but that's quite rare.

SUPERVISOR: You only had women performers in your study. Was that because male musicians are less worried about fashion?

JOANNA: I think a lot of the men are very much influenced by fashion, but (Q27)in social terms the choices they have are more limited ... they'd really upset audiences if they strayed away from quite narrow boundaries.

SUPERVISOR: Hmm. Now, popular music has quite different expectations. Did you read Mike Frost's article about the dress of women performers in popular music?

JOANNA: No.

SUPERVISOR: He points out that a lot of female singers and musicians in popular music tend to dress down in performances, and wear less feminine clothes, like jeans instead of skirts, and (Q28)he suggests this is because otherwise they'd just be discounted as trivial.

JOANNA: But you could argue they're just wearing what's practical ... I mean, a pop-music concert is usually a pretty energetic affair.

SUPERVISOR: Yes, he doesn't make that point, but I think you're probably right. I was interested by the effect of the audience at a musical performance when it came to the choice of dress.

JOANNA: The subjects I interviewed felt this was really important. It's all to do with what we understand by performance as a public event. (Q29)They believed the audience had certain expectations and it was up to them as performers to fulfil these expectations, to show a kind of esteem ...

SUPERVISOR: ... they weren't afraid of looking as if they'd made an effort to look good.

JOANNA: Mmm. I think in the past the audience would have had those expectations of one another too, but that's not really the case now, not in the UK anyway.

SUPERVISOR: No.

JOANNA: And I also got interested in what sports scientists are doing too, with regard to clothing.

SUPERVISOR: Musicians are quite vulnerable physically, aren't they, because the movements they carry out are very intensive and repetitive, so(Q30)I'd imagine some features of sports clothing could safeguard the players from the Potentially dangerous effects of this sort of thing.

JOANNA: Yes, but musicians don't really consider it. They avoid clothing that obviously restricts their movements, but that's as far as they go.

SUPERVISOR: Anyway, coming back to your own research, do you have any idea where you're going from here?

JOANNA: I was thinking of doing a study using an audience, including ...

Section 3, Questions 21-30

21&22 IN EITHER ORDER

B

D

23&24 IN EITHER ORDER

A

B

25&26 IN EITHER ORDER

B

E

27 C

28 A