

## Video Script

### Colloquial English 1

#### Part 1

**I = interviewer, R = Ryan Judd**

- I** What's the first thing you're looking for in a candidate for a job?
- R** The first thing you're looking for with a job candidate is enthusiasm for the role. You're also looking for them to demonstrate experience...er...relevant to the position.
- I** How do you get candidates to relax in the interview?
- R** It's important to engage with the candidate straight away, so when you collect them from reception or from the...the front of the building – whatever it may be – you want to kind of greet them in a friendly manner. You want to ask them some general questions – just talking about their journey into the interview or, um, the weather, or have they been to the city before.
- I** And during the interview?
- R** During an interview, once it has commenced, I will always try to start the interview with some general questions, just to allow the candidate to talk about themselves, to talk about their CV, their background. Um, and often when a candidate is talking about something they know, which is themselves and what they've been doing, um, they're able to settle down much more quickly and have an element of confidence around...er...what they're talking.
- I** Is it important for candidates to ask the interviewer questions, and if so, what kind of questions should candidates ask?
- R** Questions can be related to anything, so I personally would encourage candidates to ask questions related to any aspect of employment, and most recruiters would welcome that sort of interaction as an opportunity to actually give a little bit more information about the company.

- I** Is it OK for candidates to ask about the money or the salary at the interview?
- R** Of course, and candidates should be honest and realistic about their expectations, too. An interview is an appropriate environment to ask such a question, especially if salary, or...er... salary banding, was not identified in the job advert.
- I** How important are CVs and covering letters?
- R** CVs are very important to a recruiter because it actually provides an overview of a candidate's background, their employment, what they've been doing to date. But a cover letter can actually be more important, because that's where a candidate will actually list and identify how they meet the criteria for the post, so it allows a candidate to be very specific about demonstrating what skills and experience they have that would be relevant – and often, that skill and experience may be missed on a CV when you're looking at a wider career history.
- I** What's the worst thing a job candidate can do when they're applying for a job?
- R** First thing is, obviously, to make mistakes on their application – um, that's always viewed negatively, depending on the role that they're applying for. Um, also coming to an interview late, coming to an interview unprepared.

#### Part 2

- I** Can you give us an example of some of the more difficult interviews you've been involved in?
- R** I've been in interviews where candidates haven't been prepared and have not been able to, from the start, answer some of the questions. Um, one particular situation was when a candidate actually thought they were being interviewed for something completely different. Um, so again, you have to actually think how do you deal with that situation – do you stop the interview or do you carry on?
- I** Anything else that has surprised you during an

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- interview?
- R** There was another situation where...er...a candidate actually produced food during the interview. Er...in the middle of answering a question, they stopped and rummaged in their bag to pull out a KitKat, um, which took both myself and the interviewing manager by surprise. We did ask and enquire as to what she was doing...er...at which point she actually advised she was a diabetic and just felt at that particular moment, um, that she just needed a little...er...something to eat to calm things – which was absolutely fine, but again, during the interview, when she hadn't announced that's why she was doing it, it was a bit of a surprise.
- I** How important is the way a candidate dresses for an interview?
- R** A candidate's dress for interview is important because it shows how serious they take the situation. Um, however, I would always recommend that candidates would come to interview, um, in a dress that is appropriate for the role they're applying for. In today's modern...er...recruitment...er...environment, it's not always necessary for a...a guy to wear a suit to an interview. However, you would expect to see a shirt, you would expect to see a blazer, you would expect...expect to see appropriate footwear. And the same for a...a lady as well – um, certain clothes, certain types of footwear, would be inappropriate to come into an interview and may set a perception of that candidate which is perhaps incorrect.
- I** Have you ever had an interview with someone who was dressed very inappropriately?
- R** I had an interview on one occasion where a candidate actually arrived in tennis gear – a white T-shirt and shorts. They'd literally come straight from the tennis court and they had simply forgotten the interview was on that day, had

suddenly had the reminder that actually they were due to be at the interview, so they thought they would come anyway as they were. Um, I did see the candidate and they were actually very impressive; we just had to move past the...the clothing aspect, but actually it was quite funny and allowed a real opportunity to engage with that particular candidate from the start.

**I** Did that person get the job?

**R** No, they didn't.

### Part 3

- I** What can you tell us about extreme interviewing, that is, asking candidates very strange questions like What dinosaur would you be?
- R** OK. Um, extreme interviewing is a technique used by recruiters to put the candidate in a situation that they may not have been in before, um, or to put them...give them a scenario where they have to think quickly, where they have to digest information, where they perhaps have to problem-solve before giving an answer.
- I** Have you used it yourself?
- R** It's not something that I have direct experience of, but I am aware of some of the techniques that are used and some of the questions that could be used. Um, I was reading recently about, um, extreme interviewing techniques used for an insurance company. They asked candidates to describe if...they asked candidates during the interview how they would describe Facebook to their grandmother. What the recruiter was looking for was for that candidate to display an element of, um, technical skills and technical awareness, also to display communication skills and how they would explain Facebook to an audience or to somebody who doesn't understand modern technology or modern social media.
- I** Do you have any others?
- R** One I was reading about recently was posed to candidates during an interview...er...where they

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were looking to assess a candidate's ability to multitask. The candidates were asked whether they would want to fight a horse-sized duck or a hundred duck-sized horses. Depending on the answer – one or a hundred – that would potentially dictate whether that candidate was most comfortable multitasking or dealing with one...er... situation or one objective at a time.

- I** What would your answer to that question have been?
- R** I...when I read it, I had to re-read it four times, and that's just me reading it. In an interview, I would have had to have asked for that question to be repeated, and I'm not even sure if I would have been able to give an immediate response, because I would still be trying to understand what exactly they were asking of me. I guess for me personally, when I'd thought about it, I would have said one horse-sized duck, um, but that would potentially mean that I'm not able to multitask, so...!

### Looking at language

- 1 ...you're also looking for them to demonstrate experience relevant to the position.
- 2 During an interview, once it has commenced, I will always try to start the interview with some general questions...
- 3 First thing is, obviously, to make mistakes on their application – um, that's always viewed negatively...
- 4 ...but again, during the interview, when she hadn't announced that's why she was doing it, it was a bit of a surprise.
- 5 ...you would expect, expect to see appropriate footwear. And the same for a...a lady as well...
- 6 It's not something that I have direct experience of, but I am aware of some of the techniques that they use...
- 7 ...I'm not even sure if I would have been able to give an immediate response...

### The Conversation

**I = interviewer, A = Alice, S = Sarah, D = Debbie**

- I** When you're applying for a job, do you think it's OK to slightly exaggerate on your CV?
- A** I think it's a terrible, terrible idea to even slightly exaggerate because I think it will always come back to hurt you. I think being as honest as you can – I think it doesn't matter if you, if you can't do something if you say 'I'm willing to learn, I'm a good learner, I, like, I have these skills, I'm really open to learning some new ones', but to go into an interview or, or write on your CV, um, 'I can speak, you know, a very average amount of French' when you don't know anything, that...you might find yourself in a situation where you've wasted their time and you've just made yourself look really, really silly. I think it's a terrible idea and I would feel really uncomfortable – um, I'd say I'm quite an honest person so, if I can't do something, I'll just say it.
- S** I've definitely exaggerated on a CV! Um, I think you have to be –, I mean, I would still consider myself an honest person and I'm not going to say I speak fluent Chinese when I don't – but I think I've done, I've done it when it wouldn't be an essential skill for the job, maybe just to pad – well, not even pad things out because I'm talking very small exaggerations here, but, where it's more for the optional side of things – just to make it look a bit more...like, I might put a language on there that, yeah I can read a postcard or I can understand an airport announcement, but if you asked me to actually speak it...but I wouldn't do that if I knew the job was going to require me speaking that language because, like you say, you're going to be potentially in a very awkward situation if that ever comes up, um, and I've had, I have had job interviews where they suddenly start speaking to you in another language to check, to check whether you speak the language or not,

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so...but I think, I think white lies are OK, personally.

- D** I swing between both. Um, you shouldn't outright lie because you will get caught out and if it's – a lot of the times it could cost a company a lot of money if they employ you to do a job and then when you turn up, you cannot do it or to the ability that you have told them you could, and there's a lot of people to be affected. So, you shouldn't lie because you will be asked to use it. But...the question didn't say where on the CV, so I agree with you because when you're talking about hobbies, that is to see what sort of person you are, whether they would like you to work with them, so if you're quite a boring person and you don't have many hobbies, I think you should exaggerate a few to make yourself look a little bit more interesting. So, I cook every single night, but that doesn't mean I enjoy cooking, but I'm happy to put down that I love cooking.

### Extracts d

- 1 I think it's a terrible, terrible idea to even slightly exaggerate...
- 2 ...you might find yourself in a situation where you've wasted their time and you've just made yourself look really, really silly.
- 3 I've definitely exaggerated on a CV.

### Extracts e

- 1 ...but I wouldn't do that if I knew the job was going to require me speaking that language...
- 2 ...you shouldn't outright lie because you will get caught out and if it's – a lot of the times it could cost a company a lot of money...

## 2B Video Listening

### Some very special jeans

**I = interviewer, D = David, C = Claudio**

- I** This is the factory floor of Hiut denim, a small company in the seaside town of Cardigan in West Wales. Whether they're cutting or stitching, everybody here shares the same goal – to produce a pair of simple but high-quality denim jeans.
- D** Can I describe our jeans? I mean, our jeans are classic, you know, five pocket Western jean. And our design philosophy is to keep things as simple as we can. And we don't want to be high fashion because high fashion comes in and then it goes away. And so, we want to make a classic pair of jeans. We want to make, you know, one of the best jeans in the world. And we want to keep it as classic and as simple as we can because, like, classic doesn't come in or go out of fashion. It just stays.
- I** The Hiut Denim Company was founded in two thousand and two by David and his wife Clare. Since then, it has become a cult fashion brand, selling to customers all over the world. The company has attracted the attention of the world's media, as well as some very famous celebrities. Meghan Markle, the Duchess of Sussex, even wore a pair of Hiut Dina jeans on a royal visit to Wales – a major moment for the small but ambitious business. However, this is not the first time jeans have been manufactured in Cardigan. David and Clare started their company with a particular mission in mind.
- D** The reason we started is to try and get four hundred people their jobs back. Because, you know, for people out there to know the back story is, you know, this small town in West Wales used to have Britain's biggest jeans factory in it and it made thirty-five thousand pairs of jeans a week. I mean, that's a big number, but it did it for forty

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- years. And then in two thousand and two, the factory closed because the economics had changed and, you know, the factory gates closed. And so, and the question myself and Clare asked was, 'Could we open those gates again and keep them open?'
- I** Today, Hiut operates from the old factory and employs many of its former workers. They call these lifelong jean makers their 'Grand Masters', thanks to the skills and experience they bring to their craft.
- C** My name is Claudio Belotti. I'm the Grand Master in cutting. Originally, I was born in Italy and then came over to this country when I was three years old and lived in this area ever since. It's something I've always done since the age of fifteen. I worked with Hiut from the start, David and Clare approached me and asked me if I'd like to help them start up a jeans factory again. To see jeans being made in Cardigan again was something I never thought I'd see.
- I** And what does Claudio think makes a good pair of jeans?
- C** I think it's the love you put into it and that's what it is. Unless you love doing what you're doing, then I think it's – don't get the reward for putting all that effort in.
- I** Hiut is delighted to employ the former factory workers, but the company doesn't follow the original business model. Instead of the thirty-five thousand pairs of jeans a week that the old factory manufactured, the Hiut Jeans Company produces only around one hundred and eighty pairs. This is because each pair of jeans is made by hand, crafted from start to finish by one person. This focus on quality rather than quantity – as well as the importance they place on environmental sustainability – sets them apart from many others in the clothing industry. So, how does Hiut fit in today's world of fast fashion?'
- D** We don't. I mean, I mean that's the thing. I mean, like, I think this throwaway culture is – I don't think it makes the human being actually feel very good because like, 'Oh, I've bought something, then I discard it.' How do I feel? I mean, after a while you don't think very much of either the environment or yourself. I think that ultimately messes with people. But also from an environmental point of view, you know, like, how does that work, you know, for the environment? And actually it doesn't. You know, like, the biggest and best thing we can do for the environment is make something last as long as possible. And yes, we do free repairs for life and that means that those jeans last more and more time and that's good. So I think we're as far away from fast fashion as I, we, I can possibly get. And if we can get even further, I would love it.
- I** The company also has a no-wash club, to help lower the jeans' environmental impact, even after they've been sold.
- D** There's a reason for the, for the no-wash club and it's twofold. And one is to, you know, if you want to have a truly beautiful pair of jeans then if you don't wash it, you know, for three weeks, five weeks, you know, a couple of months, all those creases that you put in there, and those wrinkles, you know, when they, when you wash it once the dye goes out, and all, all those creases, and that imprint of you as a human being is there and it looks incredibly beautiful. So, so the second part is, you know, eighty per cent of the impact of a pair of jeans, you know, is by you and I washing it. So like, getting people to not wash a pair of jeans for three months or six months has a huge impact in the world. And so the greenest jean is the one that you don't wash.
- I** Hiut's reputation for quality and craftsmanship, together with caring for the planet, has been key in its success. And this success is something that

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David, Clare, and their whole team can be proud of.

**D** I'm proud of it. We... I love the fact we make one of the best pairs of jeans in the world. And that's good. And the Grand Masters downstairs, they're proud of it. They even sign each pair. And there's a thing on the pocket that says all artists sign their work because we must be one of the few companies in the world where they actually make it from start to finish. Like, I mean, the robots might be coming but they're not coming to Cardigan anytime soon.

## Revise and Check 1&2

Can you understand these people? 1&2 (2.25)

### 1 Sean

**Interviewer** Have you ever had an interview for a job or a place on a course?

**Sean** Er, yeah, I actually have been in several interviews for jobs only. I haven't had one for school yet.

**Interviewer** What kind of questions did they ask you?

**Sean** Um, my last job interview, er, they asked me questions like what it's like to, what is it like to be a part of a team, um, to me. Um, they asked me what my favourite superhero was, er, which was interesting. Um, they asked me... 'cause right now I'm a server at a restaurant, so they were asking me like, oh, what's, how's customer service and how important, er, is it to you and stuff like that.

**Interviewer** Did you get the job?

**Sean** Yes.

### 2 Harry

**Interviewer** Do you believe in ghosts or UFOs?

**Harry** I do believe in ghosts. I believe in ghosts because I grew up in a house where there is a ghost. My mum has heard it, my dad has heard it, my brothers have heard it. And I heard it one night when I was at home on my own, with the dogs. I

was sitting downstairs watching TV, in the house, on my own, with the dogs, and I heard footsteps go from one end of the house to the other, along the corridor above. But, no-one's scared of the ghost, we just know there's a ghost in the house.

### 3 Maria

**Interviewer** Have you ever given anyone first aid?

**Maria** Er, yes, when I was 16, I was at home with my two younger brothers, um, and they were playing upstairs. I heard a loud bang, and, um, my little brother came downstairs crying and he'd hit his head on the door handle. Um, and there was quite a lot of blood, so I sat him on the sofa and got a wet cold flannel and put it on his head. Um, and, er, told him to sit, sit still a few minutes while I rang my mum who was working, um, a night shift, um, at the time. Um, and then while I was waiting for her to come home, I just checked his head, made sure that it wasn't bleeding too much. Um, and yeah, it was fine. Um, my mum came home, took him to the hospital, so, it was fine.

### 4 Tom

**Interviewer** Are you good friends with anyone who is a lot older or younger than you?

**Tom** I have a really good friend who's a lot older than me. In fact, I just went to her 60th birthday party in London. Um, I won't say how old I am, but that's, that's a lot older than me.

**Interviewer** How did you meet?

**Tom** Uh, we met as a part of an amateur theatre group. And, um, she was the funniest person in it, so we stayed friends.

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### Colloquial English 2&3

#### Part 1

**I = interviewer, J = Julia Eccleshare**

- I** What was your favourite book when you were a child?
- J** It's always very difficult thinking back to one's favourite book as a child because...er...different times were different favourite books, but the book that I remember best that I go back to in times of wanting to have a quiet moment of...er...reflection is a book by Rosemary Sutcliffe called *Warrior Scarlet*, and why it appealed to me is very hard to say. It's about a boy with a withered arm in the Iron Age, who can't get his place in the tribe because he can't kill a wolf. I probably read it once a year even now.
- I** Even now?
- J** Well, yes, because there is a special thing about reading a book that you loved as a child – it takes you back to that time. You...typically if you ask people about their favourite book as...as a child or the book that made them a reader – which I think is another way of looking at it – they can remember a fantastic amount about it. They can often remember who gave it to them, or who read it to them, or where they read it, or...and I have exactly that experience with...with that book.
- I** When you were a small child, who read to you: your mother or your father?
- J** Well, I'm third of four children and – this is a terrible thing to say – I don't think anybody read to me. I think I remember listening in on my older sisters being read to. So I was the youngest of three girls, and then I've got a younger brother. And I very much remember my mother reading the Laura Ingalls Wilder Little House on the Prairie sequence to my brother, and that's when I heard them, too; I certainly never had them read to me. And then my father read me Rumer Godden's

*Mouse House*, and again, this is a very profound memory, probably because he didn't actually very often read aloud, so it's logged in my brain as something that he read to me.

- I** And who read to your children: you or your husband?
- J** Well, that's interesting, because if I think back to it, I think, perhaps because I worked in books and my husband didn't, he seems to have done more of the reading aloud than I did. Um, he loved reading aloud; he has incredible stamina for it, and he would read for an hour quite happily, I think, at the end of a working day. It was quite a nice thing for him to do.
- I** Do you have a favourite children's writer?
- J** I think my favourite author at the moment is Philip Pullman. I think he gave us a classic book in *Northern Lights*, the first of His Dark Materials trilogy, which opened up to a very wide range of children what imaginative fiction can be at its best, and there's nothing that Philip has written that isn't interesting, beautifully crafted, um, surprising, and a story that you reflect on. He...he raises so many questions, giving openings for children to think – that's the best kind of writing as far as I'm concerned. So if you ask me now of a contemporary writer, he would be the person who I think is the greatest.

#### Part 2

- I** What do you think is the one big thing that helps to make a child a reader?
- J** One of the extraordinary things about reading that isn't talked about enough, I think, there's a lot of...of talk about how children learn to read and all of this, but actually, and what strategy might be best, but actually, what makes a reader, a book, it's finding the book that you really want to read. And so that's the chemistry – that's the chemical moment, when the child finds something that they really want to read.

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- I** Teenagers can also be quite negative about reading. What do you think can help inspire teenagers to read?
- J** Well, I think the biggest inspiration that I...I would...I mean, I would like to say again – to get back to the idea that it is the right book – but I think there are lots of ways into reading, and one of the things that's very evident is that, um, good films, far from putting children off reading the book, often take children or teenagers to read the book. You take a book like *The Beach* – all right, it wasn't a book that was written for children, but it was a, you know, it was a great teen novel. It was a sort of...almost a teen anthem novel and, um, a lot of teenagers read the book after they'd seen the film.
- I** How do you feel about children reading books which are badly written?
- J** What I certainly wouldn't do is make judgements about quality of writing. One of the weirdest things that happens in children's books is that as soon as a child finds an author that they love, the parents tend to think it's not suitable because they think if the child is loving it, it's too easy, or too trivial, or too whatever. And Jacqueline Wilson is a very good example of this. She is an author who girls particularly found and loved for years, and it's taken the parents a very long time to realize that she is a very good author. And what do you say about someone like J.K. Rowling, who is, you know, not a great literary stylist, but has some really remarkable qualities in her books and will be credited – probably over three more generations – for having made children readers? I wouldn't want to say children shouldn't have read her books because they're not a great literary quality.

### Part 3

- I** For the most part, do you read paper books or eBooks?
- J** Ah, I'm...I'm almost entirely a print-book reader – but that's not out of prejudice, that's just out of, um, the fact that I get sent all the books, so it's easy for me to find the book I want to read and pick it up. Um, I read on my, um, iPad sometimes. Um, I think we are...ought to, sort of, stop seeing the two in polarity. I think, you know, everybody is going to read both. I read the newspaper online and I read it in print at the weekends. I think we are all just going to get very used to reading in different ways.
- I** Has all the new media made young people read less?
- J** When television first hit, as it were, everyone said children would stop reading, and the curious thing is that children's books, and even books for teenagers, are stronger now – much stronger than they were when television – children's television – first took hold. Children's television has slightly dwindled; books have increased. So the book has always been under threat from these other media, but somehow reading survives, so there must be something very important about it, or it would have gone – we would all have taken to seeing things in film, which is a much easier way of accessing the same wonderful stories. Or, I...I always think the thing that really threatens reading is listening to music. I know you can do both, but most people don't. But, you know, even with the explosion of music that children have access to, they still have found time for reading.
- I** Do you still read for pleasure?
- J** Well, I still do read for pleasure, um, but it's harder to get back to that magical experience, which I do remember very clearly from childhood. I do remember that being totally absorbed in the book, but as you get older, it's just harder to carve out



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time like that, and there is always something else pressing. And of course, that's got more so with...you know, I have a BlackBerry; I look at it all the time, and...er...I have to stop myself doing that if I'm going to enter this amazing fictional world. So for me, the place that it really works best is a long train journey, 'cause I don't have to look at anything; I can be out of my ordinary life and I can just have that experience of getting completely lost in the story. But it only really works when the story comes to you, and you have that kind of chemical moment when the story grabs you and you know you're not going to stop until you've got to the end of it, or whatever. You know, you know you want to read it as long as possible. So I can still read for pleasure, but I have to find the right book.

### Looking at language

- 1 Well, that's interesting, because if I think back to it...
- 2 ...I think there's a lot of...of talk about how children learn to read and all of this, but actually, and what strategy might be best, but actually, what makes a reader...
- 3 Well, I think the biggest inspiration that I...I would...I mean, I would like to say again...
- 4 You take a book like *The Beach* – all right, it wasn't a book that was written for children...
- 5 ...it was a sort of...almost a teen anthem novel...
- 6 And what do you say about someone like J.K. Rowling who is, you know, not a great literary stylist...

### The Conversation

**I = interviewer, E = Emma, Id = Ida, D = David**

- I** Are there any books that you think everybody should read?
- E** I think that's really tough because it depends a lot on the person, I think. But, I think the one thing I would say I think everybody should read is Harry Potter.
- I & D** Hmm.
- E** I think, from, like, all of my friends that are my age, we all kind of read it when we were young and it just becomes, like, everyone knows what you mean when you talk about your Hogwarts house, for example.
- I** Yeah.
- E** And you just kind of lose yourself in this fantasy. The book that you read as a child, I still kind of re-read it every few years and a lot of people have said that it's helped them deal with, like, grief and...
- D** Wow!
- E** ...things like that. So, I think it's actually quite powerful.
- I** I think also because, like you were saying, you, you, sort of grew up with it. So you grew up with the characters and, and they kind of become part of some larger literal, literary, literary, sorry, family.
- E** Yeah!
- I** And everybody knows what everybody else is talking about.
- E** Mhmm.
- D** But then having said that, I've, I've never read it. I've never seen the films.
- E** Now I'm shocked.
- D** And then when people are talking about it – in the office or, or when I'm out – I haven't got a clue what they're talking about. And I feel a little bit out of it and maybe, maybe I should read it.
- E** Mmm, you should!

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- D** Mmm...er...
- I** I think only for, from a sort of social perspective. It's so huge and it's influenced so many people in every country – not just in the UK, or not just Western countries – but all over the world that I think it becomes, like you were saying, a common language of sorts. And also becomes a, almost like a social history in a way.
- E** Yeah.
- D** Absolutely.
- I** So it becomes – it's more than a book. It's a kind of a, a common experience.
- D** I, I once read... *The Diving Bell and the Butterfly*, that was a good book. Very short book. And it was about a...
- I** I've never heard of it.
- D** ...a gentleman, he had a stroke and he only could communicate the book, er, through blinking an eye...
- E** Oh, OK!
- D** ...an eyelid.
- I** Oh right, OK.
- D** And, er, it was quite a moving thing to read, but also uplifting as well at the same time. I'd definitely recommend it.
- E** Things like that are great because it's learning about other people's experiences...
- D** Yeah.
- E** ... and kind of finding empathy or...
- I & D** Yeah.
- E** ... just experiencing 'Oh my goodness this has happened to someone'.
- D** Yeah.
- E** Um, so, I read a great book recently by Dolly Alderton – just about her life and her growing up and things and just, it's kind of like a real celebration of, like, female friendship. And I just wanted to recommend it to all my friends.
- D** What period was that set in then?

- E** It's, it's present day, so it's about her growing up. It's called, um, *Everything I Know About Love*.
- D** Mhmm, mhmm.
- I** I think that what you said there about empathy and understanding other people's experiences, I think that is the key to any good book. And I think that is what makes books so important.
- E** Mmm.
- I** Not only to expand people's imagination, and their minds, and, and practical knowledge, but the idea of empathy, particularly in the world we live in today, it's sort of...
- D** Hmm...more so than ever...
- I** ...allowing that time to understand other people's experiences is, is vital, I think.

### Extracts

- E** I think, from, like, all of my friends that are my age, we all kind of read it when we were young and it just becomes, like, everyone knows what you mean when you talk about your Hogwarts house, for example.
- I** Yeah.
- E** And you just kind of lose yourself in this fantasy. The book that you read as a child, I still kind of re-read it every few years and a lot of people have said that it's helped them deal with, like, grief and...
- D** Wow!
- E** ...things like that. So, I think it's actually quite powerful.
- I** I think also because, like you were saying, you, you, sort of grew up with it.

## Video Script

### 4B Video Listening

#### Riding the waves

**N = narrator, G = Grace**

**N** Tramore is a small town on the south coast of Ireland. Its long and unspoilt stretch of coastline makes it very popular with tourists, and the sea plays an important role in life here. Just ask local resident Grace Doyle. Grace is a qualified maths teacher, but she decided to take a career break to pursue her lifelong love of surfing.

**G** So, I started surfing at maybe eleven or twelve years old. But I always used to be in the ocean and playing on a bodyboard and I used to always know what surfing was and wanted to do it. My oldest brother got a surfboard lesson for his twenty-first birthday. And that eventually just got passed down to me as I grew up because my other brother started doing it. And then I wanted to do it naturally.

**N** Each day Grace checks the weather conditions online. If the waves are good, she packs her boards, and drives to one of her favourite spots. Luckily, the Irish coastline offers plenty of places to surf due to its position in the Atlantic Ocean, attracting surfers from all over the world. Surfing as a sport is growing rapidly in Ireland, and reflects a global trend. Grace's success in competitive surfing has led to several sponsorship deals, allowing her to chase waves all over the world.

**G** I've been to a lot of places around the world – Central America, Indonesia, Europe. The best wave I've ever surfed is probably in Indonesia. So, the water's warm, the waves are crystal clear and super clean. Part of it is because they're bigger so I enjoy the bigger waves.

**N** Today, there are an estimated thirty-five million surfers around the world and the industry has annual revenues of around one hundred billion

dollars. How does Grace account for this growth in popularity?

**G** There's a lot of media coverage lately, a lot more than there used to be. So you've got like Facebook, and Instagram and YouTube and everything is just being put out there now, whereas years ago it would be quite hard you'd have to wait for the magazines to come out to see the footage. People are seeing how healthy surfing is as a lifestyle. So if you surf, you're out with nature, you're exercising, you're having fun, you're getting everything in one go. So I think people are drawn to that because it's something healthy and fun at the same time.

**N** But surfing can be dangerous too.

**G** I guess the scariest thing that's happened to me as a surfer is being held down for quite a long time under the water. So you might fall off a wave and it's quite a big wave. So it just holds you down for quite a long time. Once it happened to me in Indonesia, and I just thought that maybe it was the end, but then you always just come up. I've learned to relax. So when it happens, you know it's going to be a long hold down. So you just have to rely on holding your breath and relax because if you panic, then you're going to run out of breath faster.

**N** Does Grace enjoy the element of danger?

**G** To a point, like, it's part of the adrenaline rush. So I would enjoy the element of danger in the sense of, like, I'm out in big waves and I know if I wipe out there's a high risk, I'm going to get injured. But there's also a high risk I'm going to get the best wave of my life. So I, I like that adrenaline rush.

**N** And Grace knows that this can go too far.

**G** I have seen people that are out in waves that they shouldn't be out in. And you can see before it even happens, that stuff is going to happen to them. It's a fine line in that sense that they're putting everything and everything around them at

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risk, like, in terms of losing them, if they die.

Because that's...at that level of big wave surfing, if you wipe out, like, in those kind of waves it's like, are you going to die or not? It's not like, are you going to hurt yourself? It's more like, are you going to come up?

**N** As with all extreme sports, this element of danger is part of the attraction and it can be extremely addictive. Does Grace consider herself an adrenaline junkie?

**G** Yeah, definitely because when you're addicted to surfing, you're addicted to that adrenaline rush. It's just something you want to keep going back for more and more of. So you have a really, really good surf and you think you're satisfied for like a week. But no, the next day, you're like, 'I want to do the same again.' It's definitely something that you're drawn to time and time again. And I don't think it's just the adrenaline. It's being out in nature and water. Like several times surfing has gotten me over difficult times in my life. So I lost my dad when I was sixteen. And surfing is what got me through that, surfing with my friends and people around here. There's something about being in nature that sort of relaxes you and just gets your mind off everything else.

**N** Grace has managed to organize her life around surfing. For her, and many others like her, it isn't just an extreme sport, it's a way of life.

## Revise and Check 3&4

Can you understand these people? 3&4 (4.15)

### 1 Nora

**Interviewer** Have you ever flown long-haul?

**Nora** Yes, I've flown to Hong Kong. I was flying from Dublin, but I had a stopover, a stopover in Stockholm. Uh, but still, Stockholm to Hong Kong I think was thirteen hours. So quite long.

**Interviewer** How was the flight?

**Nora** Er, it was OK. But it was, it was very long, and, er, can get a bit tiring I think, just sitting down and wondering when you're going to land. Er, but I watched films on the plane to distract myself and fell asleep.

### 2 Rafael

**Interviewer** What kind of things do you enjoy reading?

**Rafael** I like to read. I'm a slow reader, but I love reading, so I like to read, um, besides everything about everything, everybody, every subject. I like biographies, and, er, and I like, er, true testimonies, and, er, it varies, I like poetry a lot, and very occasional fiction, which I know is a challenge to write well.

**Interviewer** Do you prefer reading in print or online?

**Rafael** I still prefer to read in print, but online saves time.

### 3 Diarmuid

**Interviewer** Have you ever experienced extreme weather?

**Diarmuid** I lived in Japan, um, I lived in Japan and every year, er, Japan has a typhoon season. Um, and it was quite soon into my stay there that we had several typhoons, one after the other. Um, and it was quite extreme.

**Interviewer** What happened?

**Diarmuid** Um, er, we had, we were all told to stay indoors. Um, they were very used to it, so they had drills. Um, and it did cause some

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damage in the town, I think like broken roofs and things like that. Um, but they did deal with it very well.

### 4 Julia

**Interviewer** Have you ever done a dangerous sport?

**Julia** Er, yeah, I guess waterskiing is the most dangerous sport I've done.

**Interviewer** Did you enjoy it?

**Julia** I did, but mostly because I just didn't realize that you can die from it. So I went really, I went really, really quickly and was like, this is great. And then afterwards my sister told me about a relative of ours who like, broke their leg from waterskiing. So...but it's fine, yeah.

## Video Script

### Colloquial English 4&5

#### Part 1

**I = interviewer, C = Candida Brady**

- I** What were you hoping to do by making the film *Trashed*?
- C** Well, I think, um, the role of the film, um, for me was to raise awareness, um, on the topic and get it into the press so that people could start having a...a meaningful conversation about waste, which, um, is not a particularly, um, attractive subject, let's say.
- I** We ended up actually filming in eleven countries, um, but the stories that I've chosen are universal, and obviously I spoke to... to people in communities, um, in more countries, um, than we actually filmed in. Um, but their stories are certainly not isolated: they were repeated around the world, sadly, wherever you kind of want to pick, actually.
- I** How did you persuade Jeremy Irons to get involved in the film?
- C** I had worked with Jeremy some years ago on a...on a different film, and I was generally aware that he doesn't like waste, either. Um, he will, you know, wear his jumpers until they're worn out; he'll keep his cars until they're falling apart, you know; he'll repair everything – so he's always seen, you know, the value in reusing things. It's just something natural to him as well, so he just felt like a natural, um, first approach, and...and so I sent him the treatment and amazingly he...he loved it.
- I** How did you get Vangelis to write the soundtrack?
- C** Well, Jeremy and Vangelis have been friends for years, so, um, Jeremy sent him the rough cut of the film and Vangelis absolutely loved it. He...he is also a committed environmentalist, so he's always been aware. Um, he was aware because he worked with, um, Cousteau – sort of various

people, you know – he was aware of issues for the seas and so on, um, but generally, again, he was very shocked, um, by the film and really wanted to get involved, so...

- I** What research did you do before you started making the film?
- C** I spent about a year, um, talking to communities, talking to experts, um, you know, obviously reading an awful lot, um, and, um, just ingesting it all, because obviously, again, it's such an enormous topic to take on.

#### Part 2

- I** Rubbish isn't very attractive visually. Was that a problem for you as a film-maker?
- C** Er...yes and no, um, strangely enough. Obviously, I had a wonderful, um, DOP – Director of Photography – so, um, he can pretty much make anything look beautiful, I think. But, um, I wanted to choose – as...as I've said earlier, um, you know, I did a lot of research, and so sadly, these things were repeatable and... and in every country around the world – so I wanted to choose, um, beautiful places wherever possible, um, that had been ruined, unfortunately, by, um, man-made rubbish. So, um, the ancient port of Saida in Lebanon – um, the fact that, you know, you've got this huge mountain of waste which was formerly a flat sandy beach.
- I** Documentaries about how we're destroying the planet can be very depressing. Was that also a challenge for you?
- C** A huge challenge, yes. Um, I would have preferred to make a much more cheerful, um, documentary than, um, I think *Trashed* is. I think it has got hope, um, I think 'cos we were very much aware that we wanted to offer solutions at the end of it, but you are...um, the subject is not a cheerful subject. Um, I could have gone further, I think, with it, but I didn't want to because actually, you know, you could sort of end up feeling that you

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just want to go and shoot yourself, which is not what I wanted. I wanted to feel that, you know, people feel that they can make a difference to this topic.

**I** In the film, you focus on air pollution, land pollution, and water pollution – which do you think is the most worrying?

**C** Um, if I had to pick one, um, which I would be reluctant to do... er...it would be water, without a doubt. I think that what has happened to all of the oceans – and beaches, actually, as well – um, in the world in the last thirty years is astonishing in the scale and the speed. Um, you know, there are certain places in the world, that, you know...that you have to dig down on a beach, um, over a foot before you'll find sand that doesn't have plastic in it. Unfortunately, what's happened with the way that soft plastic degrades in water is that, um, the pieces become so fragmented that they're the same size as the zooplankton, um, which obviously is in the food chain.

### Part 3

**I** Who do you think is mostly to blame for the problems we have with waste?

**C** I tried very hard, actually, not to blame one person or things, um, in the film – actually quite deliberately, because I think in a way, um, it lets us off the hook, um, and it also, um...I think we all need to work on the...the problem together because it's too complicated to blame one person or one thing or one act, or, um, you know, I think it's...it's multi-faceted, unfortunately.

**I** Your film finishes on an optimistic note with the example of San Francisco's zero-waste policy. Can you tell us a bit about that?

**C** Well, I...I actually in the film ended up, um, using San Francisco as the example because I wanted to show...er...that zero waste could be achieved on a big scale. When you go and stay in San Francisco in your hotel room, you'll have four

different bins, and you'll have signs on the wall of what goes into each bin, so it's very, very easy to...to recycle, and I think that's a huge part of what we should be doing.

**I** Has the film changed your own habits regarding waste?

**C** I don't think the film has particularly changed my own habits dramatically, um, because I've always been thrifty, um, by nature because, um, I was lucky enough to spend a lot of time with my grandparents when I was growing up, and the post-war, sort of, philosophy of never wasting anything, it just, you know, it was instilled in me. I ride the same bicycle that I've had since I was fifteen years old, and over the years obviously had it repaired and repaired, but I take tremendous pride in the fact that I've always, um, ridden the same bike, and, you know, I have lovely memories of it, so – and with it – so, um, I think...I think we need a slight change of mindset to make things cool the longer you have them, in a way, than actually this perpetual thing of buying new things for the sake of it.

### Looking at language

- 1 We ended up actually filming in eleven countries...
- 2 ...but the stories that I've chosen are universal and, obviously, I spoke to, to people in communities, um, in more countries, um, than we actually filmed in...
- 3 ...and so I sent him the treatment and amazingly he, um, he loved it.
- 4 ...but generally, again, he was very shocked, um, by the film and really wanted to get involved.
- 5 ...yes and no, um, strangely enough. Obviously, I had a wonderful DOP – Director of Photography, so, um, he can pretty much make anything look beautiful...
- 6 I did a lot of research, and so sadly, these things were repeatable and, and in every country around

## Video Script

the world...

**7** Unfortunately, what's happened with the way that soft plastic degrades in water is that, um, the pieces become so fragmented...

### The Conversation

**I = interviewer, J = Joanne, S = Simon, Sy = Syinat**

**I** Do you think we will ever be plastic free?

**J** That's such a huge topic...

**S** That's a massive topic.

**J** ...isn't it? But actually it's an area – we've got to be plastic free ultimately. We've certainly, if we don't, if we're not plastic free, we need to find an alternative, don't we?

**S** I think, um, businesses particularly – perhaps in the food and beverages industry – are already starting. I noticed in a pub the other day, they've changed the straws from plastic to cardboard – sorry, to, to paper – which is a step in the right direction...

**J** It's a step, it's a step.

**S** It's a small step, but it's a step, but at least they're taking notice and doing things like that.

**J** Yeah, agreed. I think it's got to be customer-led though, don't you?

**S** Yeah.

**Sy** Yeah, yeah.

**J** We consumers have got to push it.

**Sy** Yeah, yeah.

**J** Because if we don't demand paper straws and we keep saying actually no we have to have plastic...

**S** Yeah absolutely.

**J** ...they're going to keep producing plastic.

**S** I mean, I don't know about you, but I recycle, it seems like a bag a week of plastic – I can't believe how much plastic there is.

**J** I know, mmm. It's really awful actually.

**Sy** Yeah. And it's very hard to be plastic free.

**J** It is actually.

**S** It is.

**J** I mean, if you try really hard – and I do try hard – um, if you go and you shop in supermarkets, it's incredibly hard to...

**Sy** Yeah.

**J** ...buy organic in non-plastic.

**Sy** Everything is wrapped.

**S** I think there are some businesses now that you can take your plastic items with you to the shop and fill up with goods rather than taking plastic away from – I think that's a good start, but it's such a small thing. It needs to be much bigger.

**Sy** But that'd be very difficult on a large scale, I believe.

**S** It would be a lot – it would be difficult because mass consumers wouldn't want to do that. Especially...

**Sy** Yeah, no, but if you think about it, eight billion people, three meals a day...yeah, so, food and beverages would be...

**S** I was reading a story the other day – apparently, we sent some plastic to China and they've now sent it back to us in containers saying 'Actually, we're not recycling your plastic, you need to, you need to do it where you are rather than sending it to us.'

**J** Yes, and that gets us onto the other topic: it's not just stopping using new plastic, it's recycling what's already out there, because the the, amount that's out there at the moment is just scary.

**S** And the amount that's killing whales or getting caught in whales or, or dolphins or fish is just...

**Sy** Turtles, yeah.

**J** Oh my goodness and did you see, the, you know the Mariana Trench?

**Sy** Yeah!

**J** The deepest place on the planet...

**S** It's full of plastic.

**J** ...and they found plastic. I mean, that's just so depressing, isn't it?

**S** It's depressing. So...



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- J** I think, I think the awareness is there now and that's got to be positive, right?
- Sy** Yeah!
- S** So plastic free, I think there has to be some sort of – if you said plastic free five years, that's never going to happen, if you said ten years, that's probably not gonna happen, but if you said maybe twenty years, potentially it could happen, but there has to be new ways of recycling plastic – and then not just not using it, that's the hardest thing I suppose.
- Sy** I'm sure, I'm sure you guys have heard the fact that there's more plastic in the sea by weight than there are fish.
- J** Yes, isn't that awful?
- S** Yeah, it's very scary!
- J** Actually, it's the time frame, I think, is quite significant as well. That actually this has happened really since my grandmother was a child – she never had plastic.
- Sy** Yeah, we're talking past century.
- J** Yeah! Really, less. More like a half-century. I can't remember the exact date, but something like that – it's a reasonably short time, and we've really got less than that, a lot less than that to turn it around, so we have to come up with alternatives. But surely we can do that!
- Sy** I have some positive news for you.
- S** Go on.
- Sy** So they have found bacteria that have evolved to digest nylon plastic...
- S** Yes, I knew about that.
- Sy** ...just naturally. That's amazing!
- J** So we could get there.
- S** So plastic munchers that can munch plastic – is that what you're saying?
- Sy** Yes.
- J** Yeah.
- S** Cool!
- J** And you can get plastic bottles – I read you can

get plastic bottles now – that are on sale somewhere in London, one of the museums I think – plastic bottles that actually you can then eat the plastic.

**S** Oh wow. OK.

**Sy** Really?

**J** I think that's just so amazing.

**S** That sounds pretty, that sounds pretty cool.

**J** So yes, we think we could be plastic free, it's possible, but...

**Sy** But it'd take a lot of work.

**S** I think it will. Cool.

**S** Yeah.

### Extracts

1

**J** The deepest place on the planet...

**S** It's full of plastic.

**J** ...and they found plastic. I mean, that's just so depressing, isn't it?

**S** It's depressing. So...

2

**Sy** ...there's more plastic in the sea by weight than there are fish.

**J** Yes, isn't that awful?

**S** Yes, it's very scary!

3

**J** ...plastic bottles that actually you can then eat the plastic.

**S** Oh wow.

**Sy** Really?

**J** I think that's just so amazing.

**S** That sounds pretty, that sounds pretty cool.

## Video Script

### 6B Video Listening

#### Music in the family

**N = narrator, I = Isata**

**N** This is Isata Kanneh-Mason. A talented pianist studying at London's prestigious Royal Academy of Music. She's quickly gaining a strong reputation in the world of classical music. It's easy to see, and hear, why, but how did this young prizewinning artist first become interested in classical music?

**I** So, I first became interested in music because my parents were massive classical music fans. And they were always playing classical music around the house and I just always listened to it. And it was always part of my childhood so, I feel like I've always been interested in music.

**N** Isata herself started playing an instrument when she was very young.

**I** Well, I actually started playing the recorder when I was three years old. And then when I was six, I had my first piano lesson, and I've been playing since then.

**N** It wasn't long before Isata's remarkable talent was noticed. At the age of nine she started studying at the Junior Royal Academy of Music. And when she was seventeen, she was awarded the Elton John scholarship to continue her undergraduate studies at the Royal Academy of Music, and actually performed with the pop legend.

**I** Playing with Elton John was amazing. I was seventeen years old and I played with him in LA, I actually played the viola for that concert. And it was, it was just such a fun experience because it wasn't classical music so, it was nice to do something different. And it was also just amazing to be part of that energy on stage. He's a very charismatic person and I just really enjoyed the whole thing.

**N** But Isata hasn't made this journey alone.

Incredibly, she is the eldest of seven siblings that all share Isata's talent and passion for classical music. There's Braimah, Sheku, Konya, Jeneba, Aminata, and Mariatu. Between them they play a variety of instruments, , in fact, her brother Sheku, who is a cellist, won the BBC Young Musician Award in two thousand and sixteen and performed at the royal wedding in two thousand and eighteen. What was it like growing up in such a musical family?

**I** I've always loved growing up in a musical family, but it's quite hard to say what it was like because I didn't really know it any other way. But, I do know that it was always very noisy, very busy and the house is just always full of music. I think growing up in a musical family definitely helps me as a musician because I think it's so important to just be surrounded by music, and to always be listening. And also my siblings and I, we always give each other advice and help each other with our practice. So, I'd definitely say that being part of a musical family has really helped me grow as a musician.

**N** With so many talented siblings, are they competitive?

**I** I wouldn't say we're competitive because we were lucky enough that we all chose different instruments. And, although several of us play the piano, the ages are quite far apart so there's never been any competition. There's always just been a sense of spurring each other on and a sense of support.

**N** Isata and several of her siblings are already well on the road to being professional musicians – but it is not an easy career choice.

**I** I think if you have a career in classical music, it's always going to be a sacrifice. For my siblings and I, we definitely felt that at school, sometimes you can't go out with your friends or go to parties because you have to practice. And not everyone

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may always understand that but I think if you love music enough, which we all definitely did, then the sacrifice is so worth it. And I think if you want to succeed in anything, you have to make sacrifices, so, I think we got used to that.

- N** What is the most important thing for you when you're choosing a piece to perform?
- I** For me, the emotion of a piece is extremely important. I think there's of course, a massive intellectual side to classical music, and you need to analyse the music you're playing. But at the end of the day, when you go to a concert, you go because you want to feel something special. So, I think the emotion of the piece completely defines it for me.
- N** And the importance of emotion is easy to hear in Isata's playing.
- I** I think for me, playing has always been a release from everyday life. I think there's so much emotion and there's just so much in music and so playing has always been kind of an escape for me. So, I'm just so lucky that my escape is what I do.
- N** This piece, by nineteenth century composer Clara Schumann, appears on Isata's debut album. Both Isata and Sheku already have contracts with the prestigious record label Decca, and it seems likely that other siblings will follow in their footsteps. For the Kanneh-Mason family, the future looks bright.

## Revise and Check 5&6

Can you understand these people? 5&6 (6.20)

### 1 Christopher

**Interviewer** How well do you think you'd survive if you were left alone on a desert island?

**Christopher** Not very! I did the boy scouts, and so I know a little bit of basic survival. But it would be, I would, hopefully, hopefully be found rather quickly after my, my abandonment there.

**Interviewer** What would you do?

**Christopher** Um, probably, kind of what you see in all the movies – build a bonfire, and see if I had any mirror or anything to attract a plane or a passing boat. Just try to find shelter and, and whatever type of food's on the island.

### 2 Lemuel

**Interviewer** What kind of things do people do that really annoy you?

**Lemuel** Walking slowly in public. Um, tapping their pencils on tables during lectures as well, yeah.

**Interviewer** Do you think you do anything that annoys other people?

**Lemuel** Um, biting my nails. Um, yeah, not much else.

### 3 Mary

**Interviewer** Do you ever have problems sleeping?

**Mary** Most of the time I don't have a problem sleeping, but sometimes if I, I'm either really cold or I'm really excited about something that's happening, or I'm really sad about something that has happened, then I have problems sleeping.

**Interviewer** What do you do if you can't sleep?

**Mary** I normally read a book, because any time I read a book in bed I will fall asleep.

### 4 Martina

**Interviewer** On a typical day, do you listen to music?

**Martina** Yes, I listen to music every day.

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**Interviewer** When and where?

**Martina** First thing in the morning, outside on my patio.

**Interviewer** Do you listen to different kinds of music at different times of day?

**Martina** I listen to different types of music no matter what time of day.

**Interviewer** What makes you choose one kind of music over another?

**Martina** Um, I choose sort of spa, new age music in the morning to wake up. I choose country to just get going during the day and a little soul at night.

## Video Script

### Colloquial English 6&7

#### Part 1

**I = interviewer, S = Simon Callow**

- I** How did you get into acting?
- S** I was about eighteen; it was my first real job, and it was a very unusual job because I was working in the box office of the Old Vic theatre. Then, not only did I get to see an awful lot of plays, but I also met the actors and I was able to sneak into rehearsals, in the theatre – quite illegally – and I became fascinated by the work of the theatre.
- I** What in particular fascinated you?
- S** The thing that fascinated me, as I said, was when I was in rehearsals, there was this...the work of the theatre, the sort of work it was. So, I'd stand at the back of the Old Vic theatre when the actors were rehearsing, but mostly it consisted of people sitting rather glumly about saying, 'Well, I don't know how to do this, I don't know how to do this, I don't know how to make this scene work, I don't understand my character,' and the director would try to help them to understand the character or suggest a move here or a move there, or maybe they'd try walking in a different way or putting on a different hat, and bit by bit it started to fall into place. And I thought, 'What a wonderful job, what a fantastically interesting job to wrestle with these kinds of problems, try to understand the characters, trying to find out how best to express them and show them off.' So I...I came to acting very much from that point of view.
- I** The role that first made you famous as a young actor was playing Mozart in the original theatre production of *Amadeus*, which later went on to become a film. What was the most challenging thing about playing the part of Mozart?
- S** What was a challenge was that Mozart was a person who'd actually lived and was indeed one of the greatest artistic geniuses of the whole of

Western civilization, and I was a great lover and admirer of Mozart's music, so there was a tremendous...er... challenge to bridge the character that Peter Shaffer had written. Peter Shaffer knows all about Mozart; he could so that Mozart was...was...er...er...sort of a smutty...er...hysterical child, really...er...in a lot of the play. My job was to reconcile that with the fact that he wrote *The Marriage of Figaro*, and that was tremendously hard.

- I** Was Mozart one of your most satisfying roles?
- S** No, I wouldn't say that...that it was the most satisfying. It was the most exciting because its...its fame...er...almost from the moment it was announced was overwhelmingly greater than anything I had ever done, and to be honest, ever have done since. The fact that the play was very, very controversial when it opened proved to be...er...very, um, um, shocking for many people, only increased the excitement around it, and it was... er...er...astonishing to look out into the auditorium every night and to see Paul Red-Newman, or, or, or, or Robert Redford, or, or, or Ava Gardner, or Margaret Thatcher sitting out there, because everybody had to see that play.

#### Part 2

- I** Over your career, you have acted in the theatre and you have also acted in many films. Which do you prefer?
- S** They're absolutely different media: they require different things from you as an actor – I love them both. But they are each of them completely different; you bring completely different things to them. Obviously, the crucial difference with the theatre is that there's an audience there, and that's such an important aspect of it in every way. It's important because you have to reach out to them – make sure that everybody can hear and see what you're doing. The beauty of the theatre is that every single performance is utterly different

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- from every other one.
- I** How do you motivate yourself to play the same character again night after night?
- S** I think as you get older, you realize that, um, you never get it right. I...I mean, I've...I've probably about half a dozen times in my forty years of acting have thought, 'Well that was a really good performance,'...er...but it can always be better. And so, one goes to the theatre every day hoping that it'll be in some way better. Er...er...you know, there is always the possibility you might get it right. I mean, you never do; you never can.
- I** So what for you is the main difference with film acting?
- S** Er...in movies or...or television film – which is what almost all television is nowadays – um, a lot of those responsibilities are... lie with the director and the editor. And having directed a film myself, I know perfectly well that you can make a sad scene funny; you can make a slow scene fast...er...er...in the editing suite. It's...it's an astonishing...er...power that a director and editor have. Um...er...you can make a character seem stupid just by editing them a certain way, or make them seem brilliant by editing them in a different way. So in that sense, the actor is rather powerless.
- I** Anything else?
- S** The other thing that's very hard about acting on film is that, hilariously, it's regarded as a sort of naturalistic medium, but in no sense is it that for the actor, because you're...you're, you know, first of all, there are some, you know, little metal objects right in front of you, sort of, staring at you as you're doing your love scene or whatever else it might be.
- great connoisseur of it, and I think I'm quite a good judge of it, and so I adore watching other actors work when it's good. When it's not, it's a great pain to me.
- I** Who were the first great actors you saw?
- S** As a young man, and a boy, I was extraordinarily lucky to see that fabled generation of actors of...of Gielgud and Richardson, Olivier, Edith Evans, Peggy Ashcroft. People now almost all completely forgotten. Er...er...er...even if they made movies, it's unlikely that people of a younger generation know who they are, but...but...er...when...when they were alive and kicking, and...er...doing their extraordinary work onstage, it...it...it was something quite...quite remarkable. I mean, it was...it was the sort of thing that nobody attempts any more.
- I** Do any modern actors come close to that golden generation?
- S** In movies, not always, but...but sometimes Daniel Day-Lewis does...er...I think probably approach a role in the way that a lot of them might have approached it.
- I** Is there anything you don't like about acting?
- S** I don't much like wearing make-up. I sweat a lot, it comes off, it's uncomfortable, it's sticky, and I do everything I can to avoid wearing make-up.
- I** Do you still get stage fright?
- S** I don't get stage fright, but I do get self-conscious, and I hate that and I wish I didn't, particularly at events like first nights – because I don't know how it's impossible to ignore the fact that there are at least 100 people sitting out there, judging you. You know, I think almost all actors feel tremendous longing for the first night to be over, but it has to happen. It's like a sort of operation – it's, you know, it's got to happen, it's going to hurt, but you will feel better afterwards.

### Part 3

- I** Do you enjoy watching other actors acting?
- S** I love watching other actors acting. I've been obsessed by acting since I was a child, and I'm a

## Video Script

### Looking at language

- 1 ...I thought, 'What a wonderful job, what a fantastically interesting job...'
- 2 My job was to reconcile that with the fact that he wrote *The Marriage of Figaro*, and that was tremendously hard.
- 3 ...its fame, almost from the moment it was announced was overwhelmingly greater than anything I had ever done...
- 4 They're absolutely different media: they require different things from you as an actor...
- 5 ...you bring completely different things to them.
- 6 The beauty of the theatre is that every single performance is utterly different from every other one.
- 7 As a young man, and a boy, I was extraordinarily lucky to see that fabled generation of actors of...of, of Gielgud and Richardson, Olivier,...

### The Conversation

**I = interviewer, D = Devika, J = John, M = Mark**

- I** Do you think it's always true that a live performance is better than a recorded one?
- D** That's a really difficult question. I love going to the cinema. I will happily go to the cinema on a Saturday night and watch a big flashy superhero film where there's really good sound effects and music and visuals that obviously have already been made by you know, computer graphics and it's really fun, but I also have a really big soft spot in my heart for going to the theatre. Going to the theatre to watch some Shakespeare or any modern plays – um, live, onstage, maybe with a band or an orchestra underneath the stage you can see or you definitely hear. I think that has a certain magic to it that you can't replicate on, in the cinema. It's a very different experience.
- J** And is it true then that it is better for the, the audience to actually enjoy it more if it's a live performance rather than a pre-recorded or a, a film?

- D** That's the thing – for me personally as an audience member, I, it's really hard – I think it's difficult to say it's better or worse or which is the ultimate best experience because they're just very different.
- J** But if you go to a live one though you, then you participate don't you because you're part of it – there's the actors and everything that's happening...
- D** True.
- J** ...and then you are part of it because they're bouncing off you and it's, so it is true.
- M** A lot will, a lot will depend on, on factors other than just what's happening in front of you on the stage or the pitch or whatever type of event it is. If you're sitting, let's say, high up or with a slightly obstructed view or the seats are uncomfortable or you don't have enough leg room – you know, there are other factors that could sway your enjoyment such that seeing a recorded version of the, the live event that you've been at would actually have been preferable. Um, I think a good example would be going to a major sporting event now because they're nearly always oversubscribed, you know, crowds of people everywhere. I was at a major rugby match recently and we were sitting way, way up in the gods at the very back of the stadium and they had giant screens which were kind of showing the match simultaneously and in fact, all around me I could see a whole sea of heads sort of turned to the screen because you got, you got a better view and you could better understand what was happening on the pitch by looking at the TV screen rather than peering down at what was going on several hundred metres down below you.
- D** True. Yeah. I'd say it's similar...
- J** As a live performance – excuse me, yeah – as a live performance though, you are involved if you

## Video Script

are in the audience, obviously, because you're watching and seeing what happens and you're looking at the nuances and whatever, so I suppose it is true that it's um, that it is more – it's better, I suppose.

- D** I think it also really heavily depends on what the audience is like that you're with. So I've been – I love live music, and I've been to plenty of live music events – concerts and festivals and things, you know, around the country, and I love them. However, sometimes you'll be in a crowd of other people enjoying the music and they're talking and it's noisy and actually I couldn't hear anything in the first place – I couldn't actually hear the band or the singer or the musician I wanted to hear, so I could have just gone home and listened to a CD.
- J** That's intriguing isn't it, the difference between the two.
- M** At the end of the day, it's very subjective. So much depends on the person, the event, the arena, and so on.

### Extracts

- 1 That's a really difficult question. I love going to the cinema.
- 2 I think it's difficult to say it's better or worse...
- 3 But if you go to a live one though, then you participate, don't you, because you're part of it...
- 4 If you're sitting, let's say, high up or with a slightly obstructed view...
- 5 I've been to plenty of live music events – concerts and festivals and things, you know, around the country, and I love them.
- 6 That's intriguing isn't it, the difference between the two.



## Video Script

### 8B Video Listening

#### The speed of news

Hi, my name's Matt Wilder. I'm a freelance journalist based in Washington, D.C. At the moment, I'm trying to find a good story. I have a six o'clock deadline...but nothing's going on. I know, I'll see what topics are trending on Twitter.

Today we live in the era of new media. People can access the news at any time, from any place on all kinds of digital devices. The internet and social media sites such as Twitter and Facebook allow these news consumers to become news producers.

If you want to be a journalist, all you have to do is post an article online, and it can be read instantly by anyone anywhere in the world.

Journalism has changed a lot during the first days of the newspaper, and most of these changes have been driven by technology. There's no better place to discover this than Washington, DC – home of the Newseum.

There are over thirty thousand newspapers here, covering over five hundred years of news. This is the *Boston News-Letter*, thought to be the first continuously published newspaper in North America. This edition, from seventeen eighteen, reports on the sensational killing of Edward Teach – better known as Blackbeard – believed to be one of the most dangerous pirates at the time.

Reporting in the early days of journalism must have been very difficult. Journalists would ride their horses to the nearest town that had a printing press. Their reports were then published in a newspaper, which was often just a single sheet of paper, and distributed on horseback. The roads were bad, so it was very difficult to send news over long distances. By the time most people read these newspapers, the news was often very out-of-date.

This all changed when the first telegraph line was built in eighteen forty-four. Suddenly, journalists could send stories quickly. The telegraph is said to have revolutionized news reporting. This new style of journalism came just in time for the American Civil War. For the first time, news could be sent at the same time as battles were being fought. War correspondents, and the stories they sent, became very popular. But there were still problems. These war reports were very biased because journalists represented their own side in the war. There was no objectivity, and reports were usually censored by the army or the government. So, stories were often inaccurate and sometimes completely wrong!

It wasn't until the invention of radio and television that news could be broadcast live. This completely transformed news and created the age of the mass media, where news could be communicated to a huge audience.

Throughout the twentieth century, demand for news stories increased and news technology continued to advance. By the end of the century, there were hundreds of cable TV channels, lots of twenty-four-hour news channels, and the internet had been invented. Suddenly we were in the information age.

This is the HP New Media Gallery. It shows the news as it is today. Visitors to this exhibit are placed right at the centre of the digital news revolution. They are instantly connected to the day's news by live Twitter feeds showing the day's trending news stories. They can also check out major news stories which were first reported on social media. These pictures of a plane landing on New York's Hudson River were taken on a smartphone and uploaded to Twitter seconds after the incident had occurred.

Speaking of smartphones... Ah, fantastic! A tweet from The White House. Oh! There's a big announcement in twenty-five minutes. I'd better go! Bye!

## Video Script

### Revise and Check 7&8

Can you understand these people? 7&8 (8.19)

**1 Melanie**

**Interviewer** Is there anyone you often have arguments with?

**Melanie** I suppose I often have arguments with my sister, and that is mostly about, you know, who's going to clean the dishes, whose turn is it to bring out the trash, who's going to get the toilet paper next, things like that.

**Interviewer** Who usually wins the argument?

**Melanie** Depends on who's more awake at the time, they usually win the arguments. Yeah, they're more, hey just do it, and the other person just kind of is like, oh OK fine.

**2 Erica**

**Interviewer** Have you ever acted in a play or a film?

**Erica** I have acted in both plays and films actually. I, that's my profession, I'm an actor, yeah.

**Interviewer** What was your most recent play?

**Erica** Hmm, OK, so my most recent play was called *A Woman's Worth*, where I played Jayda who is a wedding planner, whose fiancé just refuses to make the commitment and actually get married to her.

**Interviewer** Did you enjoy the experience?

**Erica** I did enjoy the experience. I got a chance to perform in front of my friends and my family and my boyfriend, so that was really cool.

**3 Hugo**

**Interviewer** Have you ever witnessed a crime?

**Hugo** I've witnessed someone being sort of mugged in the street. So, having their, yeah, threatened unless they didn't hand over their mobile phone and wallet.

**Interviewer** What happened?

**Hugo** In the end, the, um, culprit ran off with what he'd sort of taken and left the individual just shocked and, yeah, a bit helpless. And then I

think by the time the police did come it was, it was sort of too late.

**4 Diarmuid**

**Interviewer** Where do you get your news from?

**Diarmuid** Er, I read most of my news online or on my phone. Um, and I do use newspaper apps, um, but I'm ashamed to say that a lot of my news does also come through social media.

**Interviewer** What kind of news are you most interested in?

**Diarmuid** Er, I'm interested in politics, er, sports, um, and really most news. I studied journalism, so I have an interest in it.

**Interviewer** Do you mostly believe what you hear or read in the news?

**Diarmuid** Er, no, I don't believe anything I read in the news. And I, I think, um, you have to filter everything you read through the organization that it comes from, because every, er, media outlet has some kind of bias.

## Video Script

### Colloquial English 8&9

#### Part 1

**I = interviewer, G = George Tannenbaum**

- I** What first drew you to advertising as a career choice?
- G** What drew me to advertising was, actually, in a weird way, I had no choice – I'm a third-generation advertising guy. My father's brother – my uncle – who was fifteen years older than he, was in advertising, believe it or not, in the nineteen forties in Philadelphia. My father kind of took the baton from him, was in advertising, and I grew up with it, so I've been making a living in the business since nineteen eighty-four. It's a long time. It's thirty years.
- I** Do you still remember any commercials from your childhood?
- G** So I remember a lot of commercials. You know, growing up in an advertising household as we did, TV was more of a social event in those days – there wasn't a TV in every room, like, the family would gather to watch television. And, we were told not to talk, you know, during the commercials. We could talk during the shows, so I grew up kind of watching commercials. I remember a lot of commercials. I bet you most people of my... er...generation would remember a lot of...I feel kind of guilty saying this, because they are usually decried as not very creative, but you remember a lot of jingles.
- I** What do you think makes jingles memorable?
- G** Among purists in the field, jingles are, you know, laughed at – scoffed at – but God, you remember them. You know they – what do they call them, ear worms? They get into your head and you can't get them out sometimes, and you add that to, you know, almost everyday exposure six times a day – it's going to get in there. I can do...There was a, you know, there was a... there was a...I could

sing one for you; there was a kids' hot cereal, a hot cereal for children called H.O. Farina, and it was an animated cartoon. It was very rudimentary. If you saw it today, you wouldn't believe it was a national-broadcast cartoon. And it was a little story of Willie and Wilhelmina, and Willie trips on a rock and he goes, 'Every day I trip over that rock, Wilhelmina.' And she says, 'Move it, Willie.' And he says, 'Can't, too big.' And I bet you I'm getting this word for word if you could find it. And she says, 'I will.' And he says, 'Huh, you're a girl.' And she picks it up and then the jingle comes up and it goes 'Strong Wilhelmina eats her Farina.' Like I said, I probably heard that five hundred times, maybe more, when I was growing up, because it was...it was every weekend for about eight years.

#### Part 2

- I** What elements of a commercial are the most important?
- G** To me, a commercial basically is built in three parts. If you think of it as a pyramid, the top part of the pyramid I would say is impact. I have to intrude upon your life because you are probably working on your computer while you're watching TV or you're doing something, and when I'm talking about a TV commercial, it's the same for a web ad or an app. So, you have to get impact, you have to intrude, you have to kind of knock on the door. The second thing is communication – what do you want the person to know? And...and that needs to be clear and precise. And the third thing is the hardest: it's persuasion, because ultimately, you're running a commercial to get people to do something, so it's that amalgamation. Another way of talking about it – and this is old school – but there's an acronym, that probably comes from Mad Men era, that is called AIDA – you know, like the opera: Attention, Interest, Desire, Action.

## Video Script

- I** How do you feel about using celebrities to sell things?
- G** Sometimes it's a short...er... intrusion, because people pay attention to celebrities. Hopefully, it's a celebrity that has some bearing on the brand. I don't think if I was working on a depilatory, I'd want to use Tommy Lee Jones, but, um, that would just be gross. But, you know, if you find the right person, they can have special, um, special meaning, I think, and we do live in a celebrity culture, and people, you know, their ears perk up when they see a celebrity. So, if you go back to that pyramid I drew, it's a way of getting impact. I'm not a giant fan of it, but sometimes you do things you're not a giant fan of.
- I** On your website you say I can make people laugh. How important is humour in advertising?
- G** I tend not to be funny in TV commercials – I'm just...partly because I am a kind of cerebral guy, and I wind up having to use that more than humour, but I think humour is incredibly important in the business, and a lot of the commercials that really resonate with people, I think are funny – a lot of the movies, a lot of everything, you know.

### Part 3

- I** With all the technology, viral advertising, etc., do you think billboards and TV commercials have had their day?
- G** Have billboards and TV commercials had their day? You know what, I don't think so. I mean, I can tell you empirically and I can tell you rationally that seventy-five per cent of all media dollars is spent on broadcast, and I know it's, like, current to say, 'I don't have a TV' or 'I never watch TV', but people do. The fact is, TV viewership is at an all-time high. So I don't think TV is dead and I don't think billboards will be – you know, something as kind of passé as a billboard will be dead as long as, like, the highways are crowded, because you've got a captive audience. And until we can kind of pixelize ourselves and beam ourselves to work, I think there will be billboards. I mean, they can be effective.
- I** As a consumer, and obviously as an advertiser, does advertising influence the decisions you make?
- G** Yeah, you know, I'm very...I'm very susceptible to advertising. I think 'cause I tend to notice it. You know, I think I am very sensitive...er...to, um, I think I'm very sensitive to, um, stuff that isn't true. But when I see something that's well-crafted and appeals, I think, to both my head and my heart, you know, I think...I think I register those things.
- I** Is there an existing advertising campaign you wish you'd come up with, and why do you think it is so effective?
- G** Um. Is there an existing advertising campaign? Yeah, that I wish I did? There's a few. Um, I think the stuff that is being done for Nike, just in general for thirty years, has been exemplary, you know. They tapped into a mindset, and they made everyone feel like they were athletic, and they became kind of the gold standard, and they rarely hit a false note. Same thing with Apple, though people are just stressed in the industry about the latest direction Apple has been taking, which seems less sincere.
- I** Why do you think the Apple campaign is so effective?
- G** You know, Apple took...I think Apple is effective because they looked at an industry and they said, 'Here's what's wrong with the industry, and everything that that industry does, we're going to do differently.' So that industry, for years and years and years and years, was talking about speeds and feeds, and they were talking about six hundred and ninety-seven megahertz and four megabytes of RAM or gigabytes of RAM, whatever it is, and Apple just said, 'It works.' And

## Video Script

they...what they did was say is that, 'You want to be creative? This machine makes you creative.'  
And they simplified...they simplified, and they were compelling, um, and they never lied, yeah.

### Looking at language

- 1 You know they – what do they call them, ear worms?
- 2 They get into your head and you can't get them out sometimes...
- 3 And I bet you I'm getting this word for word if you could find it.
- 4 ...we do live in a celebrity culture, and people, you know, their ears perk up when they see a celebrity.
- 5 Have billboards and TV commercials had their day?
- 6 ...because you've got a captive audience.
- 7 ...they became kind of the gold standard, and they rarely hit a false note.

### The Conversation

**I = interviewer, Sy = Syinat, J = Joanne, S = Simon**

- I** Do you think everybody is influenced by advertising campaigns?
- Sy** I think it is impossible to not be influenced by advertising these days because it's everywhere – it's on the buses, it's on the taxis, it's just on buildings...
- S** Yep.
- Sy** ...so just by going outside you are seeing these advertisements and you're being influenced, so, for example, we, we, we all know certain brands just because they're everywhere around us. It doesn't mean that we're going to buy from them...
- S** No.
- Sy** ...but you know them and you can recognize them, which is kind of the point of advertisements.
- J** It is.
- S** Indeed, yeah.

**J** I mean it's, it's, you know, exposure, over and over again, and gradually that sinks in. You know, we barely, we really don't really watch TV and we have a TV, we just don't watch it very much, I thought, 'Well actually that's some advertising out of the way of my children', but inevitably the radio's on, you hear jingles...

**S** Mhmm. Yep.

**J** ...and that sound gets into your brain and they recognize things. And like you say, they see films on buses and they know 'That's the film I want to go see' because it's everywhere.

**S** And sometimes I find that you, you go to a supermarket and you buy a product and you think, 'I haven't bought that before, where, why am I suddenly buying this product?'...

**J** Yeah.

**S** ...and it's because you've either seen it somewhere, someone's talked about it, it's been in a magazine and it's just in your head, and that's super subtle advertising. I mean, um, I never thought I was being influenced, but I think I am. I'm, I'm normally quite specific about what I buy – but suddenly, suddenly buying, I don't know, a different brand of blueberries or something for no reason, well, it's like, well, why did I do that? You know, so, there's definitely, you're definitely being influenced.

**J** It is, it's that recognition, isn't it? And subliminally, I think, if we recognize something, particularly if you're in a rush, you think, 'Oh yeah, I know that one', and you might buy that one.

**S** Yeah.

**J** I actually try to – because I have young children – I try to actually teach them a little bit so that they become more aware of what the advertisers are trying to do, um, because...

**Sy** Wow.

**J** Which is hard actually, you know, but you see pictures in magazines and they're starting to be –

## Video Script

my eleven-year-old, is starting to become a little bit more cynical about what he sees, so he'll look at things and say, 'Mummy, that's not very good, they're just trying to get me to spend my money, and I don't like the way they're doing that'...

**S** And I know...

**J** ...and I think, 'Yes, well done!'

**S** ...apparently in Sweden they're not allowed to advertise to children under eleven at Christmas, so they're not allowed to target children after a certain time of day, which is a great idea because remember in the UK they just target you all the time with the latest toy and so forth, so that sort of advertising is blatant.

**Sy** Yeah, especially for children, I mean I, I have, I have younger siblings and it's kind of like 'Ooh, all of my friends have this toy, so I must have it as well', ...

**J** Yes.

**Sy** ...and actually I think if, if we were to remove that in England, that would be very good to kind of to teach them that actually self-worth comes from something else rather than from material possessions.

**J** That's right, it's part of this whole consumerist society that, that we live in, really.

**S** Yeah. So, I think, um, I think definitely I think that the answer to the question is yes, we are all influenced in different ways by advertising, I suppose. Yeah. What do you think?

**J** I agree. Whether we want to be or not.

**S** Yeah, sure.

**J** Sadly.

## Extracts

- 1 ...and you're being influenced, so, for example, we, we all know certain brands just because they're everywhere around us.
- 2 You know, we barely, we really don't really watch TV and we have a TV, we just don't watch very much...
- 3 ...but you see pictures in magazines and they're starting to be – my eleven-year-old, is starting to become a little bit more cynical about what he sees...
- 4 Yeah, especially for children, I mean I, I have, I have younger siblings and it's kind of like 'Ooh, all of my friends have this toy, so I must have it as well'
- 5 So, I think, um, I think definitely I think that the answer to the question is yes...

## Video Script

### 10B Video Listening

#### Giving presentations: a voice coach

**P = presenter, S = Sandie, L = Louise**

**P** Hi, I'm Louise, and I work for a local newspaper here in London. I love writing and I enjoy interviewing, but there's one part of my job I really hate – and that's public speaking. The problem is that no matter what work you do, speaking in public is almost impossible to avoid. These days, most roles require communication skills. From small presentations to big conference speeches, you need to be able to deliver a message clearly and confidently. But for people like me, this isn't easy. I find speaking in public terrifying. I become tense and nervous and find it very difficult to relax. That's why I've come here – to the Royal Academy of Dramatic Art.

RADA first opened in the Haymarket in London in nineteen oh four. It offers training for theatre specialists, including actors, stage managers, directors, and designers. It has become one of the most famous acting schools in the world, and some of the entertainment industry's biggest names have studied here.

But what am I doing here? Well, it's about time I overcame my fear of public speaking, and to do this, I need to become a good actor.

After all, actors and public speakers use a lot of the same skills. Both should tell a story, and both should engage an audience. Because of this, RADA run several public speaking courses.

**S** ...into a series of individuals and of course, individuals are never as scary as the mass. Does that make sense?

**P** I've come here to develop an actor's approach to speaking effectively, and Sandie – an actor for over thirty years – is going to show me the way.

**S** but nothing weird or spooky, but...

**P** The RADA approach to public speaking can be summarized in three words – think, breathe, speak.

**S** Tell me if anything doesn't make sense.

**L** No, it does, and I've always wanted a really grown-up...

**P** First, we're going to focus on the 'think' part.

**S** First of all, I hope you don't mind me asking, but why are you here?

**L** Um, well, I tend to do a lot of one-to-one work with people when I'm interviewing them...

**P** At this stage, you talk through your concerns and set an objective for the session.

**L** ... there's a big group of people and they're not behind a microphone or TV camera. I get so nervous – even when I'm meeting new people at parties or dinner parties, so it would just be good to learn a few techniques to feel more confident.

**S** OK, so...

**P** Then you give a presentation in your usual style, and get some interesting feedback from Sandie.

**L** ... So, that's about it.

**S** Very, very well done. Thank you very much indeed. Really well done, Lou. How was that for you? So, I think you're absolutely charming, Lou. You come across with a really positive energy. You've got a lovely open face. You very clearly are naturally engaging, which means I, as your audience, am naturally engaged. You're friendly, you're affable, and you've got a great smile, which is wonderful. Things – small things – that I think you might be able to do differently: so, you were playing with your feet. You were playing with your feet like a five-year-old. So, if I say that you were doing that on your heels...

**L** Right. Oh, yeah.

**S** Do you know what I mean?

**L** Yeah, yeah, yeah.

**S** And then you crossed your legs.

**L** Right.

## Video Script

- S** Probably the most significant thing that I noticed that you could do differently is to slow down. ...see yourself and feel yourself confident and sure...
- P** If you can get your body language right, it will help your breathing, and controlling your breath is central to good public speaking. You learn to relax and find the power behind the voice through warm-up and breathing exercises.
- S** ... trust, Lou, that you are aware of that amazing range you in fact have. Yes?
- L** Yeah.
- S** So, you're breathing in, sighing in, pushing out. Pushing all the air right out. Waiting...
- P** Once you have mastered the thought and the breath, you can finally speak. But this isn't as easy as it sounds.
- L** Good afternoon.
- S** Brilliant, you've done that really, really well. You've got the hang of that. So now we're going to get a bit of oomph into our voice by doing it like an opera singer. Good afternoon.
- L** Good afternoon.
- P** It isn't always easy to speak naturally, but finally – after a lot of practice – the words start to flow. Now I can try a full paragraph.
- L** I'll share some very embarrassing stories and I'll explain the impact that our work has on very lonely people.
- P** You have to make an impact from the beginning, and Sandie gives you the A, B, C, D of the perfect opening. And it's just as important to end on a positive note.
- S** ...and language and anticipate finishing by four p.m.
- P** Speaking and communicating are two very different things, and communicating effectively takes skill, perseverance, and lots of hard work. Unfortunately, it isn't as easy as just reading the right words; you need to tell the story, too. But if

you can do this, you will draw in your audience, and as they relax, you'll relax, too.

- S** Yeah, I thought your pace was excellent: it was really measured, it was clear. I would have understood exactly what you were about to do, who you were, and why you were doing that. So, as far as I'm concerned, that was really effective communication.
- L** Thank you.
- S** Pleasure.
- P** I still feel nervous about speaking in front of people, but at RADA I enjoyed public speaking for the first time, and the more I enjoyed it, the better I became. And that's what the RADA technique is all about. It gives you the skills to grow in confidence so...so like an actor, you can face your audience with assurance rather than fear.

## Revise and Check 9&10

### Can you understand these people? 9&10 (10.20)

#### 1 Thomas

**Interviewer** Are there any brands which you think have a really good logo or slogan?

**Thomas** I think, you know, one, the one that sticks out to me the most is the Nike swoosh. Er, you know the, I've sort of been fascinated by that and the whole progression of the company over the years. I, I find them to be one of the strongest brands. I think American, er, icons like Coca-Cola – that's a great brand name. Disney, that's a great brand.

**Interviewer** Does it make you want to buy the products?

**Thomas** You know, I will say I am loyal to those products. I think each one brings a little different thing to it. When I think of, you know, Disney, I think about customer service. When I think about Coca-Cola, I think about the quality of their product. Nike, Nike, I think about their, sort of, um, cutting edge marketing campaigns, and



## Video Script

they've got a product that is, sort of, backs it up, too.

**Interviewer** Are there any advertisements that make you not want to buy the product?

**Thomas** I tend to dislike, er, car ads that are on the radio. I don't mind them on television, but on ads, I, er, I tend to want to turn them off. I don't think I'm not going to buy a car, but I don't like listening to the ads, that's for sure.

### 2 Devika

**Interviewer** What's your favourite city?

**Devika** My favourite city would have to be Rome. I love Italy and I've spent a lot of time there. And Rome doesn't bore me, even if I go there several times.

**Interviewer** Why do you like it?

**Devika** I love the food in Rome, I love the sights. The people are so friendly and no matter what time of year, in winter or summer, there's lots going on.

**Interviewer** Do you think cities will be different in the future?

**Devika** Ooh, that's a difficult question. I think some cities which are already quite wealthy and have a lot of modern aspects to them, such as New York or London, might become more efficient. I hope they do. But I can imagine lots of cities around the world that aren't so wealthy, or have, um, more kind of commercial centres to not be too different. Even in maybe twenty years' time.

### 3 Noel

**Interviewer** Do you think it's more important to study science than arts?

**Noel** Er, well, from, for the economy's point of view I think studying science is important. But from a, a kind of creativity, learning and educational point of view, possibly art because it, it's about imagination, and, you know, we don't know what skills we're going to need in twenty or thirty years' time. So, something to do with creativity. I'm sure scientists can be creative, but

arts tend to promote that a bit more.

**Interviewer** Which scientific subjects do you think have taught you something useful?

**Noel** Oh, I've never been very good at sciences, I, to be quite honest with you. So, um, I quite like maths. Um, I, I was a bit late coming to maths, but I quite like the kind of logic to it, and the, kind of, the thinking process that goes alongside it.

**Interviewer** What would you most like scientists to discover in the future?

**Noel** Oh, er, definitely how to, um, respond to global warming. Um, and, er, anything that gets us away from carbon-based heating or fuel. Um, I mean, obviously there's the medical sciences which are quite important. Um, I, I suppose anything to do with the neurosciences and how we cope with, um, er, learning or mental health problems, that type of thing.

### 4 Sophie

**Interviewer** Have you ever given a presentation?

**Sophie** Yes.

**Interviewer** Where and when?

**Sophie** It was at my university. It was part of an exam, we had to give a PowerPoint presentation to a group of people and some examiners.

**Interviewer** How did you feel?

**Sophie** Not great. It was not enjoyable.

**Interviewer** Was it a success?

**Sophie** I passed. Success in some way, yeah.