

Handout 1:

Going to, present continuous and will

- 1** 1 It probably won't rain this weekend.
2 Are we going to have a test tomorrow?
3 Is she meeting me at the station?
4 They aren't going to come to my party.
5 Shall I phone for a taxi?
6 I'm not staying in a hotel this time.
7 Do you think they're going to be late?
8 I'll never go there again.
- 2** 1 1B 2A 2 1A 2B 3 1A 2B 4 1A 2B
5 1B 2A 6 1B 2A
- 3** 1 'll 2 's going to 3 'll 4 'll/will 5 'll
- 4** 1 getting 2 Are you staying 3 're flying
4 We're staying 5 won't 6 We're having
7 We're going to 8 probably 9 Shall
10 I'll get
- 5** 1 going, Shall/Can 2 think, will 3 (We)'re,
(I)'ll 4 (I)'m, Shall 5 don't, won't

Handout 2:

Reading

1. C
2. B
3. B
4. A
5. A
6. A
7. C
8. C

Handout 4:

Listening

1. anything new
2. more selective
3. personal relevance
4. audience
5. the competition
6. E
7. B
8. F
9. A
- 10.H

Listening Audio Script

You will hear someone giving a talk about writing for a newspaper and the printing process. First you have some time to look at questions 1 to 10.

[pause]

Now listen carefully and answer questions 1 to 10.

Good afternoon, everyone. So today's talk is divided into two parts. In the first part I'm going to try to explain the decision-making process behind choosing what stories to publish in a newspaper. Later, in the second part of my talk, I will explain the process of producing a print newspaper.

So, first of all, I'd like to consider the question 'What is news?' It's a question I get asked all the time. Well, to put it in very simple terms, it is 'anything new'. However, that definition is extremely vague and open to interpretation. In other words, it doesn't really help a newspaper editor decide what stories to include. So a better question would be 'What factors help newspaper editors decide which stories make it into their newspaper?' Well, of course, it's a slightly different process for TV news programmes because TV editors have to be more selective about what to include. TV news shows are restricted by length and can be as short as five minutes. Newspapers don't have these restrictions but even with print or online newspapers, there are many more stories vying for attention than those that actually appear in the final edition. Returning to the question then, what makes a news story newsworthy?

What is it that grabs the attention and makes you want to interact with the story? Basically, it is anything with personal relevance for the reader. This presents us with two more questions: How do we as newspaper editors decide what is relevant and what is not? And what is it that makes a story personal? The answer is that it very much depends on your audience, and a good newspaper editor chooses stories based on their relevance and personal interest to their audience. He or she needs to know what sells their newspaper because at the end of the day, if our newspapers don't sell, we don't have a job. A successful editor doesn't just think about their audience, they also need to keep an eye on the competition, and this is the final factor I want to address in this part of my talk. To clarify, the competition is other newspapers or news channels. If a story is getting a lot of attention and coverage elsewhere, then, as an editor, you need to find a way to include it in your newspaper.

[short pause]

So, now to move on to the second part of my talk, which is the process of putting together an edition of a printed newspaper. The first stage is a continuous process in which journalists are collecting and writing up stories and the marketing people are positioning the advertisements, and this is known as the news gathering stage. As soon as an article is finished, it's passed on to the second stage of the process – editing. Both content and language have to be edited. Facts may need to be checked and changes made to the language to ensure the tone of the piece fits the style of the newspaper and the message the editor wants to convey. There may be a number of different editors, depending on the size of the newspaper, and each editor needs to use a contrasting colour to edit so that it's easy to see who has made the changes. For example, sub-editors use red, the chief sub-editor uses blue and the editor uses green.

Once all the editing is finished, we move on to the next stage, which is called pre-press. This stage is concerned with layout. Each page of the newspaper is laid out and designed with stories, pictures and adverts. A prototype – or first version – of each page is made. Nowadays, these are then transformed into digital form by graphic designers.

The pre-press stage is followed by the press or lithographic stage. Traditionally, and in places where digital printing isn't used, the stories and adverts are registered on a plate – an iron sheet in the size and shape of the newspaper.

Next comes the impression stage. The plates are hung on the printing press and the final copies are printed out. For some of the national newspapers this can run to thousands of copies that need to be collected and put in order before the final stage – circulation, when the newspapers are sent out to be distributed across the country.

Although digital technology now plays a part in this whole process, it's actually remarkably similar to the way it has always been done. The process from beginning to end typically takes about 12 hours as it's a very fast moving business.

Handout 5

Relative Clauses (1)

- 1 1 that 2 whose 3 which/that 4 who 5 that/
which 6 that 7 that 8 whose

- 2 For over a hundred years detective stories have been one of the most popular forms of writing. The books that they appear in are often called 'whodunits'.

In many cases the detectives in these novels are professional police officers. A typical example is Inspector Morse, the famous Oxford detective who was created by the writer Colin Dexter.

But many of these characters are private detectives who help the clients who they work for. Perhaps the best known is Philip Marlowe – a private detective invented by the author Raymond Chandler in a novel which he wrote in 1939.

Of course, not all detectives in fiction are professionals, many are amateurs. One of the most famous of these is Miss Marple, a character that Agatha Christie invented in 1927.

In more recent years scientists and psychologists have taken over the role of detectives in popular fiction. This is due to the increasingly important role which science plays in modern police work. One of the best-known of these detectives is Dr Kay Scarpetta – the invention of American crime writer Patricia Cornwell. Cornwell introduced Scarpetta to the world in *Postmortem*, a book which she published in 1990.

- 3 1 – 2 where 3 which 4 why 5 where
6 when 7 why 8 which 9 when 10 which
(pronoun can be left out in 4, 6 and 9)

- 4 1 I told you about 2 you were interested in
3 we walked under 4 for which the insurance
company 5 over which the committee 6 to
whom the bank

- 5 1 in which/where Sherlock Holmes lives / which
Sherlock Holmes lives in
2 which Conan Doyle invented
3 who uses his powers of observation to solve crimes
4 who has starred in many recent films and
TV shows
5 whose career in the army has ended
6 who became famous for his part

Relative Clauses (2)

1 1 B 2 B 3 A 4 A

- 2 1 *Humaniqueness* is the first book that Glauco Ortolano, who is Brazilian, has written in English.
2 Harlitt's chocolate factory, which used to employ over a thousand people, has closed down.
3 You can't smoke in restaurants any more, which I'm pleased about.
4 They've closed down our local library, which is really annoying.
5 The course, which lasts ten weeks, starts on Monday 12th January.
6 The new company president will be Sandra Jackson, whose period as creative director was very successful.

3 The nineteenth century, ~~that~~ ^{which} was the golden age of Russian literature, produced the world-famous novelists Leo Tolstoy and Fyodor Dostoevsky, the poet Alexander Pushkin and the playwright Anton Chekhov. Tolstoy's novel *War and Peace*, ~~what~~ ^{which} was written in 1869, is often considered to be the greatest novel of the nineteenth century.

Russian literature continued to flourish in the twentieth century. Internationally, the two Russian novelists who were most successful were Boris Pasternak and Vladimir Nabokov.

Nabokov, ~~that~~ ^{who} spent much of his life in the United States, also wrote novels in English.

Pasternak was the author of *Dr Zhivago*, ~~that~~ ^{which} was made into a hugely successful film in 1965. He was awarded the Nobel Prize in 1958 but refused to accept it.

Handout 6:

MODERN AND POST-MODERN SCULPTURE

1. False
2. True
3. Not Given
4. True
5. True
6. False
7. D
8. D
9. C

HOLOGRAPHICS AND ANIMATION IN MUSIC AND PERFORMANCE

1. G
2. D
3. F
4. J
5. A

Handout 8:

Listening: Diagram Labelling

Exercise 10:

- 1. 15 percent**
- 2. (see-through) window**
- 3. silver patch**
- 4. rainbow effect**
- 5. UV/ultra-violet**

Exercise 12:

- 1. thieves**
- 2. locking device**
- 3. 4,000 BC**
- 4. steel springs**
- 5. precise construction**
- 6. brass**
- 7. Strong/steel/curved bar**
- 8. pushed down**
- 9. pins**
- 10.(combination) dial(s)**

Listening Audio scripts:

Exercise 10

In your previous talks, you have looked at coins and then the rise of bank notes as the form of currency. Now today I'd like to briefly cover the idea of bank note security. I thought that the 2017 introduction of a new £5 note in the UK would provide a great example of how banks are fighting against fake or counterfeit money.

Now you may already know that the newer note is not as large as the previous one, 15 % less to be exact, and is made of a durable polymer, sometimes referred to as 'plastic', which will give the note a longer life and make the note harder to copy. On the left-hand part of the note there are three security elements of particular interest: a small portrait of the Queen, ... the Elizabeth Tower, with Big Ben, ... and lastly a pound sign which changes from purple to green depending on the angle you look at it. All these are incorporated on a see-through window.

In addition, the image of the Elizabeth Tower shows as gold coloured on the front of the note, but on the back of the note it is silver.

Directly below this is a kind of hologram. It's a silver patch which shows either the word 'five' or the word 'pounds' depending on how you look at it.

And above the Elizabeth Tower is a similar feature, but this one shows the coronation crown in three dimensions, and produces a rainbow effect when viewed at certain angles.

Interestingly, on the back of the note this patch shows the word 'Blenheim', but the metal foil here, that's to say, the metal that forms the patch, is green.

Last but not least, is something you cannot see, well, at least not under normal conditions. In the top-middle section of the note, the number 5 will appear in the white triangular shape underneath the words 'Bank of England', but only when viewed under UV or ultra-violet light.

Most bank notes these days have similar features and ...

Exercise 12

You will hear part of a lecture about the history of locks. First you have some time to look at questions 1 to 10.

[pause]

Now listen carefully and answer questions 1 to 10.

Good afternoon, ladies and gentlemen, and welcome back, as we continue our lecture series on currency, from ancient times to the modern day. For today's talk, we're going to discuss a need that emerged from an age-old, negative side to human nature. When wealth is portable – particularly when it can be easily compressed into thousands of individual items of coinage – it inevitably becomes more attractive to a certain group of people. Even in ancient times, the wealthy, people of status, traders and so on, realised that, to discourage thieves, their money would need to be either hidden or protected. And to do that, they had a choice. They could either keep their riches safe by keeping them in temples which were guarded twenty-four hours a day, or they could find a way to store their assets somewhere closer to home, where access was more convenient. And so the ancient Egyptians came up with a locking device. This was a mechanism similar to what is known today as a dead bolt that required the insertion of a key. The key operated a series of pins, and allowed a long metal bolt to be withdrawn from its locking position, which in turn gave the owner access to their valuables. How long ago did this happen? We're a little vague on this, but definitely at some point later than 4,000 BC. Since the Egyptians wanted their locks to be very strong, these locks suffered from one notable problem – their size. Some of the bigger examples we have found are over half a metre long, and weigh around 30 kilos.

The Romans later adapted these Egyptian locks to make them more functional and available for use in regular homes. They took the Egyptians' designs, made them smaller, and added their own inspired invention, one that enabled them to create a more sophisticated locking system: steel springs. One negative side-effect they did suffer from was that, by using a spring instead of a bolt, it was relatively easy for a particularly dedicated and powerful thief to damage or remove the lock using brute force. However, the Roman locking mechanisms made it difficult to actually force the lock open, thanks to their precise construction. For their time, it's hard not to be impressed by such technology.

[short pause]

The examples we have talked about so far are key-based locks, but next I'd like to look at a variation on this – the combination lock. The combination lock is the basis of many modern safes. As we will see, the combination lock shares many features of those used by the Egyptians and Romans.

For the purposes of this explanation I'll begin by looking at a combination padlock, which is easy to grasp.

One of the most important aspects of any locking system is protecting the lock itself. In the case of the padlock, there's a secure outer casing to protect the delicate lock mechanism inside. This casing is usually constructed from a hard metal, such as brass. Having this strong outer casing prevents a potential thief from simply breaking the padlock with a tool, such as a hammer.

The main moveable part of the lock, the part which opens and closes, is a strong bar, often made of reinforced or galvanised steel. As you can see, the bar is curved, almost u-shaped, but much longer on one side. At the end of this longer side is a metal spring, which is pushed down when the padlock is locked.

So how is a combination lock unlocked? The metal bar has four pins on it, which prevent it from being opened. However, each of the pins can be released by moving a combination dial. These are circular and numbered from 0 – 9. Move all the dials into the correct position, and the spring is released, forcing the lock to open.

Now that is a very simple combination lock. The lock of a safe, on the other hand ...