

Listening Answers

1. Hornby
2. Ilford
3. 94456781
4. Coffee table
5. 39.99
6. Handbag
7. DBR29
8. Express
9. A,D
10. D,E
11. Clothing
12. Determination
13. Relaxation
14. Diet
15. Body care
16. B
17. C
18. A
19. B
20. B
21. Specialist magazines
22. Studio websites
23. (local) reviews
24. A
25. B
26. Income
27. Reactions
28. Consistent
29. Re-shoot
30. Genre
31. Eastern
32. Piracy
33. Repairing
34. Slaves
35. (large) houses
36. Fish sauce
37. Specialized
38. B
39. C
40. F

Listening

Section 1

- Cosmic:** Cosmic Home Delivery. My name is Gary. How may I help you today?
- Customer:** Hello. I'd like to place an order.
- Cosmic:** Certainly, madam. I'm afraid our computer system crashed earlier today. I'll have to take the details down on paper and then enter them later, when it's been fixed. Is that OK?
- Customer:** Yes, of course.
- Cosmic:** So, can I take your name, please?
- Customer:** Yes, it's Alexandra Hornby.
- Cosmic:** Sorry, could you spell the surname for me? H ...
- Customer:** Yes, then O-R-N-B-Y.
- Cosmic:** Oh, fine. And then your address.
- Customer:** That's number 28, Wood Road, which is in Ilford – I-L-F-O-R-D and that's near Northchester. The postcode's NC1, er, 2, er, FR.
- Cosmic:** Thank you. And do you have an account with us?
- Customer:** I do. I've got the number here – 9-double 4-5-6-7-8-1. Is that long enough?
- Cosmic:** Um, 8 digits, yes, it is. Good, now what would you like to order today?
- Customer:** I want a coffee table. I think there's only the one type.
- Cosmic:** I expect so. Perhaps you can tell me the price – I can use that to check later, just in case there's more than one.
- Customer:** Yes, it's 39 pounds 99p.
- Cosmic:** Fine. Sorry about all these extra questions.
- Customer:** It's no problem at all.
- Cosmic:** Now, that size of order value does mean you're entitled to a free gift. Did you want to take up that option on this occasion?
- Customer:** Yes, I do. I've already got a calculator like the one on offer, but I do like the look of the handbag, so I'd like one of those, please.
- Cosmic:** Certainly. And can I just check – as an account holder, you may have been sent a voucher ...
- Customer:** Oh yes, for a discount. Let me see ...
- Cosmic:** The reference number will probably start with the letter D.
- Customer:** It does, and it continues B-R-29.
- Cosmic:** Great. Now, how would you like your order delivered? There's Standard Service, within a week, and then Express, which comes within 2

days, or Special, which means it arrives the same day.

- Customer:** Hm, Special would be ideal, but I know it's a bit expensive, so I'll make do with Express. I think Standard is very slow.
- Cosmic:** It is, to be honest. Well, that's your order completed. Could I just trouble you for another minute or so, to ask you a couple of questions to help us improve our service as much as possible?
- Customer:** Yes.
- Cosmic:** Firstly, we do like to try and keep a record of how customers have heard of Cosmic Mail Order. How did you? Was it from our advertising campaign?
- Customer:** Oh, I think I would have remembered any advertisements, on TV for example. I only read newspapers occasionally, so that would have passed me by. A friend of mine had been using you for years, and encouraged me to give it a go, so I looked on the Internet to find you, to see what was available on the site.
- Cosmic:** That's great, thank you. The second thing is, we're thinking of introducing a number of promotional offers ...
- Customer:** Oh yes, I got a little brochure about them with my last order. I've got the list here.
- Cosmic:** So can I ask which ones appeal to you?
- Customer:** Well, let's see. There's quite a few things here that don't really apply to me, actually. For example, my mobile phone bills are so low that I hardly notice them. Likewise, they shut down the local cinema. I do enjoy a meal out, though, so that discount could be of interest, and I like to get away at weekends when I can, and some of the places you want to visit are expensive, so it'd be lovely if they became cheaper. As for planes, well I haven't been abroad for a while now, and in any case, I prefer the train where possible.
- Cosmic:** Fine. Well, thank you very much for your time.
- Customer:** Not at all.

Section 2

Hello, everybody. It's nice to see that so many of you made it, even on an evening as rainy as tonight. OK, now whether you're new to cycling as a sport or are returning to it after some years' absence, I'll just go over a few basic points. Now race preparation is a complex business, and there are many factors to consider.

The first area of concern is mechanical. Now this involves t:

machine itself, that is, your bike, and also, no less importantly in fact, clothing – this will protect your body and aid your performance, providing you wear the right kit. The next area to concern yourselves with is the mental. This is you as a person. You can have the best bike in the world, but you won't get the most out of it if you don't have the right mindset. So, tactics are important to consider. Another factor which is essential to a good performance is determination – you need to feel this so that you can really push yourselves to your limits. To accompany this, you also need knowledge of your bike, yourself, physics, other riders, the course, and so on. Finally, strange though it may seem after all I've said so far, you need relaxation. If you can't switch off sometimes, you won't get to re-charge your batteries.

OK, and that takes us on to the physical side of race preparation. The first and perhaps most obvious aspect of this is training, and we'll come to some of the details of that in a minute. Another important aspect to pay attention to is diet, and you'll soon find that if you don't eat well, you won't see yourselves performing as well as you might. Then there's also the question of style, and you'll need to learn to develop the most effective ways for each of you to deliver your performance – and the details of this depend on which kind of event you're competing in. And finally, you need to take body care into account. You need to stay healthy in order to be able to give of your best. Right, those are the basic ingredients of race preparation.

Now I'd like to turn your attention to some of the details of a good training regime, and what you should and shouldn't do through the year. Let's consider various activities in turn. The first thing to think about is circuit training. This is an indoor series of gym exercises, designed to work on all parts of your body. This starts as the racing season closes with the end of summer and continues right through the cold season, and stops you going off the boil when you aren't competing. It's extremely beneficial, although I would stress you do need a qualified gym instructor to tell you how to do it properly. Next, weight training. This is also very good for cyclists and it tops up the natural strength that cycling produces. Exercises need to be arranged as part of a carefully calculated routine, and this routine needs to be sensibly followed. It's a good idea, for continuity, to carry on using weights throughout the year, as you can lose strength just as quickly as you can gain it. Something simpler, and requiring no equipment, is mobility work. While cycling has a great many benefits for the body, it doesn't work every part of it, and indeed keeps some parts locked in pretty much the same position. So exercises that involve twisting and turning and generally promoting flexibility are advisable before the start of each race throughout the summer season. Another important activity is pleasure riding. Perhaps this doesn't sound so important to you, but you don't race all year, and when you do race, it's pretty hard riding – so you can sometimes forget that cycling is actually basically a fun thing

to do. So, when you hang up your racing bike at the end of the summer, get out another bike and go for some gentler, enjoyable rides during the winter – weather permitting, of course. And finally, running. This is of course another sport in its own right, and for this reason some cyclists are rather sniffy about it. However, it is good exercise and maintains aerobic fitness very effectively. But it is rather hard on the knees, and in different ways from cycling, so you're best advised to keep your running to out of the racing season, and wrap up well against the cold when you do go. So, now I'd like to say a little bit about ...

Section 3

- Anna:** So, Jane, Mark, we need to press on with the assignment.
- Jane:** Yes, we do, Anna.
- Mark:** And we need to begin by going to the best sources of information.
- Anna:** Right, now, we're looking into how films get altered sometimes if they're not going to do very well.
- Jane:** We need to know quite detailed things. So ordinary magazines, you know, leisure interest ones, may lack the detail we're after. Specialist magazines, on the other hand, will probably be helpful.
- Mark:** I think that's true.
- Anna:** OK, so we'll root out some of those. And what else?
- Mark:** There ought to be stuff available online ...
- Jane:** Hmm, but we'll have to be selective.
- Mark:** Sure – not general cinema websites, you mean.
- Jane:** I think it'd be useful to go onto studio websites. Then we'd get pretty specific information.
- Anna:** Even if it might be a bit biased. Yes, OK. Anything else?
- Mark:** I think we also need to think about the point of consumption, so perhaps reviews would be good to look through.
- Jane:** OK, though we'll get most by looking at local reviews, I think.
- Anna:** I agree.
- Mark:** Good.
- Anna:** So far, so good. Now, we'll gather all that together – we can take one source each – and then ...
- Jane:** I don't know.
- Anna:** About what, Jane?
- Jane:** I mean, OK, so we get all this stuff, probably loads of it. But do we know how to assess the usefulness of it? I know it'll all be factual, and

so true in that sense, but we need to know what it can really tell us.

- Anna:** Perhaps we should cross that bridge when we come to it. Mark?
- Mark:** Yes, though I think Jane's got a point. But the problem for me is the context we're working in. We've got the assignment instructions, and in a sense it's all very straightforward – we know which parts are worth how many marks and so forth. But the focus seems to be heavily on the objective and quantitative side of things, whereas I would be hoping to be asked for more interpretative work. And there would have to be time to do that, within the framework we've been given.
- Anna:** Well, again I think we should just see how we go with it.
- Jane:** Shall we check that we're clear on just how films are altered?
- Mark:** Good idea. We'll list the various 'cures' that film-makers use when a film looks like it might be going to fail.
- Anna:** The first one is called 'tweak every joke'. Sometimes they change lots of the jokes after showing the first version to a test audience. Comedy is the only film genre with a reliable formula: the more the audience laugh, the more income the film gets.
- Mark:** And it's not very funny if your film makes a loss.
- Jane:** And the next one they call 'change the ending'. Occasionally they completely change the way the film ends. It seems a bit strange, maybe, but the problem is it's far from easy to know in advance what reaction you'll get from an audience. So if it turns out after all that the test audience doesn't like your ending, you've no choice but to do another one.
- Mark:** What's the third one?
- Anna:** That'd be 'fix the tone'. If, for example, your film begins as a kind of gentle comedy, but then gets too serious, or horror-like, audiences get confused.
- Mark:** So one thing that really matters is being consistent, you mean?
- Anna:** Yes, that's the logic, I think audiences don't want to have to switch track.
- Jane:** It's more complicated than people imagine, isn't it? Now, the next cure is a big one: 're-shoot'. This may seem drastic, but in some cases it's the only option available. It's very expensive, of course, but the film's backers will see this as protecting their investment.

Mark: Are there any others?

Anna: One more and it's another big one, or at least has the potential to be a big one. It's 'shift the genre', and this is done when the test audience seem to only like one half of the equation, as it were. Maybe you made a musical, but they only like your comedy story-line, not the songs, so you do it all again without the songs. It could broaden the film's appeal, get a wider audience.

Jane: It's weird to think how much extra work has gone into some films, isn't it?

Section 4

Now, in looking at the history of anywhere, we need to accompany our discussion of the facts with some consideration of what facts mean, or which facts have meaning. But more of that later. Let's start with looking at one, very important, period of the history of the Mediterranean – the period of Roman influence. This was born out of the death of Alexander the Great. His grip on the area went, and what directly ensued was a period of intense conflict which focused on the eastern Mediterranean, as opponents sought to gain control of that area. Rome began to emerge from this as a potential dominant force, but obstacles such as a lack of overall planning and in particular the ever-present menace of piracy lay in the way of success. Gradually, the Romans improved the power of their ships and fighting equipment. They also formed a series of alliances, which effectively reduced the size and number of enemies, and a key measure they took was creating an office of government specifically charged with repairing their fleets. However many ships they and their enemies had, Rome from now on would have the highest proportion out patrolling and fighting. There were of course no engines in ships in those days, and another aspect in the battle for supremacy was speed through human effort. Rivals built ships with ever-increasing numbers of oars but what really mattered was the amount of human pulling strength attached to each one, and the Romans, benefiting from their great population of slaves, was able to have every oar pulling faster and harder than anyone else's. Eventually, Rome's dominance was more or less complete. Their possession of the sea became their enjoyment of the sea. Their name for the Mediterranean translates as 'our sea' and that's how they saw it. The shores were of course by now very well fortified, but now the Romans began also to demonstrate their comfort in power, and put up a great many large houses, visible far out to sea. Wealthy merchants and retired generals lived in leisure in these temples to their own prosperity. The maritime security of the Mediterranean and the immense availability of trading destinations meant that all sorts of suppliers and craft producers clustered round any reachable section of the sea's edge. Some of these settlements were small, while others were large, producing salt fish in Italy, for example, or the

fish sauce that was sent to every corner of the Empire from Spain. With dominance of the seaways established, the primary purpose of ships evolved from fighting other ships to transporting goods. Economics generated a drive to carry as much as possible on each trip, and as ships were built for carrying loads such as wine or stone exclusively, these types of specialised vessels led to greater cost-effectiveness. And so things continued for many years.

However, I referred before to the question of needing to consider how to approach history. Assumptions about what history is are as varied as the historians who have made the Mediterranean the subject of their studies. Three key historians have moulded, in different ways, our approaches to understanding the Mediterranean's past: Michel Balard, Fernand Braudel and Nicholas Horden. The first of these, Balard, felt strongly that an approach based on examining countries around the Mediterranean, as if they shaped its history, was inadequate. More was to be learned, he argued, by treating the Mediterranean as one of a number of seas, such as the Black Sea and the Atlantic Ocean, and thus integrated into trading routes that stretched from Madeira to Krakow. Our second historian, Fernand Braudel, took a rather different, though related, tack. He argued that the ways societies operate, right down to their individual members' actions, is subject to permanent conditions, such as whether they inhabit mountain, plain or sea. Features of the coastline and adjacency to the waters of the Mediterranean are thus the focus of his approach. And then we can add a third way of looking at history, or at least the history of the Mediterranean, and that's the one propounded by Nicholas Horden. His arguments are asserted quite strongly, not least because he sees a greater consistency across time than many other historians have allowed for. There are those who take ecological events, particularly catastrophes such as the volcanic destruction of Pompeii, to be the shapers of different sections of the Mediterranean's history. Horden says these are simply incidents, and that the major trends ride on through them. For him, while there may be cultural mutations and fashions in types of consumer goods, what matters is the system of trading goods that satisfy primary needs, such as grain, oil, metals and timber. So, for us, out of this complex of views, our job is to seek a synthesis and form a sophisticated approach – not just to the Mediterranean, but to any time or region in history.