Keynote Advanced End-of-course Test B

Audioscript

Track 1, Part 1

MP3 file: Track1_Keynote_Adv_TestB_Part1

1

Man: Oh look, that's strange. We have that make at home, but the label is completely different.

Woman: Really? Are you sure it's the same?

Man: Yes, look, it's a very distinct name and it says… let's see… yes, definitely the same.

Woman: I wonder why they've changed the label, then.

Man: It's probably because it's a different market. At home, the label is white, with dark blue and grey writing. It doesn't have any of those flowers or whatever they are on it. It's…

Woman: Serious?

Man: Yes, it's a serious label. Tasteful.

Woman: And it looks more masculine too. You know, sombre colours, no flowers. A cleaner, 'classical' look.

Man: Exactly, yes. This black and red… and the silver letters… it's trendier, for a start. And the red and silver help it to stand out.

Woman: I'd say it was younger too. Do you think it's targeted at a younger market here than in your country?

Man: I doubt it. I mean, it's not a cheap brand. Unless it's aimed at the thirty-somethings rather than the forty- and fifty- somethings. I think it's just a bit more… modern. The black makes it look less conventional, and it stands out amongst all the white labels.

Woman: Is it a well-known brand where you're from?

Man: Oh yes, it's one of the best.

Woman: So people look for it by name. Which I guess means they don't need to sell using the image.

Man: I guess not. If it's a new brand here, they have to break into the market… yes, you're right. That'll be why the label's more appealing. Wow! Just shows you how important a label is!

Woman: Shall we buy some?

Man: Yes, go on. I'll buy it for the name, you buy it for the label!

2

Woman: It says here the government wants to encourage more men to go into teaching.

Man: Why do they want to do that?

Woman: Well, because it's a female-dominated profession. Mostly women, so they want to attract more men.

Man: But why? I don't see the problem. Children don't have to have men and women teachers, do they?

Woman: I suppose it's to help girls, you know… to break traditions. If they grow up thinking that all teachers and, say, nurses are women, and all politicians and successful CEOs are men, then that limits their outlook. It colours their perception of what they can do in life.

Man: You can change that perception by reading the newspaper! Look at all the women politicians nowadays. Top politicians too. And anyway, the government isn't talking about girls, it says that it's *boys* who should see things differently. It's talking about targeting young men and encouraging them to go into teaching.

Woman: Maybe men avoid teaching because they don't find working with children appealing.

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Man: Now that is a stereotype. No, that's silly. A lot of men would be happy to be teachers. Good hours, good holidays, sociable… no, I think you can take stereotyping out of the equation.

Woman: So why is it mostly women, then? If you think they'd be happy to teach and it's not stereotyping…

Man: I think it's partly the money – it isn't paid terribly well. And then there are complex issues like self-esteem, authority, communication, but… I think almost without exception guys like working with guys. They like having a couple of mates in the workplace. You know, to go running with or talk about football with, that kind of thing. I suppose that's stereotyping, but… well, it's true. So in teaching, the main drawback is your workmates are … well…. women. Self-perpetuating and a difficult one to crack.

3

Man: Hi. Oh, what a long day. Oh, tea! Great! What's that you're reading?

Woman: Hm? Hi. There's tea in the pot if you want some.

Man: Yeah. Obviously a good book.

Woman: This? Oh yes, it's utterly brilliant. I can't put it down.

Man: I noticed… what is it?

Woman: 'Elizabeth is missing'.

Man: Hmmm. What is it? A mystery?

Woman: Yes and no. It's about an old lady who can't find her friend…

Man: Elizabeth…

Woman: Right – but not exactly – because, well, she's old, she lives by herself and she's got some kind of memory problem, you know, like dementia or Alzheimer's. She's the person telling the story.

Man: The narrator…

Woman: Right – she's repetitive because she hasn't got the faintest idea of what she's just said or done, but she has the nagging feeling that she knows something, and there's a mystery but she can't remember quite what it is. And to make matters worse, when she asks people for help, they treat her as if she's… well, stupid or crazy. They have no patience with her.

Man: And you're enjoying it? It doesn't sound very exciting…

Woman: It's utterly brilliant – oh, now I'm getting repetitive too. You should read it – I know you'll enjoy it. If you don't, I'll… I'll buy you dinner.

Man: I'll give it a go, but I don't really like this trend in books about 'special' people, people with mental health issues telling the story so we see events through their eyes. If you take the unconventional narrator's voice out of the equation, the stories aren't that great. The one about the boy who's brilliant at maths, but doesn't understand people, and thinks his neighbour committed a crime…

Woman: I loved that! It was really innovative too.

Man: It was the first of the trend, I think.

Woman: I think these 'different' narrators' voices help impress upon us that life is challenging for people with the problems. It helps us change our mindset. We see some of the obstacles they have to get round every day. Reading this novel, it's just dawning on me what life must be like when you have huge holes in your recent memory. The main character is so clearly portrayed, I feel as if it's *me* struggling to remember. Anyway, when I finish it, I'll lend it to you. And you'll be taking *me* to dinner.

Man: Ha! Or maybe I'll forget to take you…

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Track 2, Part 2

MP3 file: Track2_Keynote_Adv_TestB_Part2

Man:
The colouring book for adults is a trend which has become more and more popular in recent years. With the appearance of colouring books for adults in the USA and Europe around 2010 announcing a new 'craze' in relaxation fads, you might be forgiven for thinking that colouring books are a 20th century children's 'toy' or invention which has been taken into new, possibly surprising territory. 'Not exactly cutting-edge or even imaginative.' 'What a bland, juvenile hobby!' you may say, but what do you actually know about the humble colouring book?

Colouring, as an activity primarily for children, came into being in the 19th century, when the ideas of British painter Joshua Reynolds and Swiss educator Johann Pestalozzi encouraged an interest in the 'democratization of art', that is, helping art reach everybody, rather than it being treated as a privilege for a few. Little more than line drawings on paper or card which allowed the student to fill the image with colour, it was thought that colouring could help anybody and everybody learn basic notions about art, that colouring would help with the development of the brain and thought processes, and that it would assist with the development of skills which would be useful in the workplace later in life.

The first authentic colouring book was produced in the 1880s and contained images which were to be coloured using paint. From the 1930s, the colouring materials were often incorporated into advertising materials in an attempt to appeal to younger customers – a practice still to be seen today in popular restaurant chains, on cereal packaging and on airlines.

The commonplace crayon was also key in the increasing popularity of colouring. When the artist's crayon was modified to be made of wax rather than oil, it quickly became popular with children, which helped increase the popularity of the colouring book, so that by the mid 20th century, colouring books had found their place in every child's heart. They also found their place in education. Hand-to-eye coordination improves and the visualization of items while colouring also reinforces learning. But it is this association with 'a child's world' that has led adults who have discovered and enjoy this newer pastime to be criticized. Some people have accused adult colouring fans of being stuck in a perpetual childhood and of being the typical products of a society that lives with its parents until the age of over thirty, while playing video games and avoiding responsibility. But just how 'childish' *is* colouring?

Curiously, the earliest practitioner to suggest that colouring was a useful way for adults to fight stress and to promote relaxation is a very highly respected name and one of the fathers of modern psychology: Carl Jung. He was interested, in particular, in the 'mandala', a traditional Indian design consisting of circular patterns arranged around a central point. The mandala is used to focus the mind, and originally supported meditation, but Jung found that drawing or colouring mandalas also helped relaxation, partly because while colouring or drawing, we become less restless, we shut out other thoughts and become more focused. He also found that the visual aspects and hand movement keep the mind busy, that colouring stimulates the imagination. Also, in the case of mandalas, there is no 'right way' or 'wrong way' to colour them – it's freer – so by choosing colours that suit our mood, we also connect to how we feel at the time. Finally, of course, colouring allows us to reminisce. Approximately ten years before the current fashion for adult colouring books began, mandala colouring books were trendy.

So if you're hooked on colouring, own a huge collection of pencils and crayons and inundate social media with photos of your art, don't worry – far from being childish, it is healthy. It's *good* for you.

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Track 3, Part 3

MP3 file: Track3_Keynote_Adv_TestB_Part3

RP = Radio presenter, A = Amanda

RP: Amanda, could you give us a bit of background to the project that won you this prestigious award?

A: Yes, of course. Well, as part of our degree, we were asked to choose a well-known architect and visit his or her place of birth and workplace, visit as many examples of their work as possible, take photographs from every angle and look into their motivation, their vision. Their artistic vision or any principles they applied in their work. So that's how I ended up in the Canary Islands, in Lanzarote.

RP: A good place to end up! But quite a contrast to Edinburgh, where your project is being developed…

A: They do have a couple of things in common, Alan, but I'll come to that in a moment. The artist I chose was César Manrique, a painter, sculptor and architect who was from the island and who died there in a car accident in 1992. He was, in my opinion, a visionary – unique in his approach. Much of the island's heritage and the fact that it is, to a great extent, unspoiled – or least that the construction of enormous, high-rise hotels, which is widespread in many of the world's tourist areas, has not happened in Lanzarote, and won't for the foreseeable future – all that is down to Manrique. The hotels that have been built there are more modest buildings and they blend in with the landscape. Manrique was an environmentalist whose designs incorporated the natural surroundings. All his architectural designs play with the interaction between man and nature.

RP: Could you give us an example or two of that?

A: Yes, of course. One example is a restaurant he designed, a restaurant which specializes in meat. Rather than being cooked in a normal oven, the meat is cooked in the middle of the restaurant over the direct heat from a volcano.

RP: A volcano? Isn't that dangerous?!

A: It's not an active volcano, obviously – it hasn't erupted since the early 1800s – but the volcano and volcanic rocks are a common element in Manrique's work. But just to return to the restaurant a moment, the restaurant is also set amongst the most spectacular scenery and the enormous windows make diners feel almost as if they are eating outdoors in the middle of the unspoiled landscape. It really is a phenomenal place. And here, let me show you some photographs of Manrique's house in Lanzarote… Do you see that?

RP: That is truly beautiful. Would you describe it for us, please?

A: Yes, of course. Well I took these photographs at La Fundación, which was his home and workplace. The thing I love about it – and this is where the inspiration for my own project in Edinburgh comes from, particularly as Edinburgh is also volcanic and near amazing, unspoiled coastlines – um, the most appealing thing here for me is the way that when you are in the house, you can't say exactly if you are inside or outside. The 'inside' is outside and the outside is inside and it's all done seamlessly. Do you see how the rocks come into the room through the window? And here, the living room is inside a natural volcanic bubble, it is, in a sense, underground. His buildings often blend into the environment because he uses natural black gravel on the roof and uses curved lines for the walls and… I love his work. Plants, rocks, water… they're all part of his structures. The swimming pools in Lanzarote… they look like white rocks and like waves at the same time. Did you know that Manrique managed to persuade the local government on his island to monitor and regulate the construction of tourist buildings? Inspirational…

RP: And your own project? How have you incorporated his influence?

A: Well, I have also looked at the natural environment near and around Edinburgh. The skies, the plants, natural colours and stone,

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the lines of the mountain under the castle, the restless waters of the sea… and I have tried to blend those elements in my design. Mixing outside and the inside. The shopping centre is nearly finished and it opens next month.

RP: I must admit I have seen photographs of it and it looks pretty cutting-edge with a phenomenal, almost dreamlike sense of space and nature. Well done, Amanda.

Track 4, Part 4

MP3 file: Track4_Keynote_Adv_TestB_Part4

1

Man:

For me it's flying things. Pigeons particularly. I go up to the city and I'm terrified, always looking out for them. They seem to be all over the place. And at the seaside, well, they steal your chips, don't they, those seagulls. Horrible, noisy, dirty things. I think it's because a crow or at least a very big black bird got into our house when I was very small. I remember that big black thing screaming in the living room, breaking things… oh no. I can't stand them.

2

Man:

Oooh, as soon as the adrenaline kicks in, my legs feel funny, I feel quite… strange and wobbly. The blood leaves my head or something. I can't look down because it feels as if the ground is coming up to meet me. I never used to get it, but it started when I had kids. I mean, nothing used to scare me, but now I have a lot to lose if something goes wrong so I suppose that's where it comes from.

3

Woman:

There are a couple of them where I go running sometimes. In fact, I only go there when I haven't got much time, as it's the nearest place to my house, but they really do terrify me. So I just fly past, as quick as my feet can take me. I mean, what would happen if one bit me? I don't understand why their owners don't keep them chained up, I really don't. My mother was scared of them too, so I imagine I picked it up from her.

4

Man:

Well, I'm actually really uncomfortable about quite a few things like needles and blood, and I'm really not fond of the dentist. But I think those things have all blended into one big issue… it's when I think about being … you know, when you're getting on and everything is an obstacle to be overcome, and you're just getting by on a tiny pension and your inner workings are beginning to fail. Awful. Quite frightening. No, no, I definitely think a long life is overrated.

5

Woman:

I know it's not exactly a phobia, more of a really uncomfortable feeling, but I do find them distinctly repulsive, especially the older people are. You can't avoid them at the beach or the pool, but I wish fewer people would wear sandals in town in summer – I mean sandals aren't a necessity here like they are in some countries, and … ooo… I don't even want to think about them – the nails and the little hairs and… no. I think it all started with some illustrations at primary school, I'm not sure but… No thanks.

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