

TRANSKRYPCJA NAGRAŃ POZIOM ROZSZERZONY

Zadanie 1.

One

Today I'm going to talk to Professor Jerry Smith about the monkey-puzzle tree. It's an evergreen tree native to the Andes, which might become extinct within a few decades. The unusual name derives from its early cultivation in Britain. It is believed that the owner of a young tree in Cornwall was showing it to a group of friends, and one said, "it would puzzle a monkey to climb that". Because it is an evergreen, it is often used as an ornamental tree. Since the trees are more valuable alive, they are rarely cut for timber, but harvesting of the nuts has put survival of the trees at risk. The once thriving tree population is now beginning to diminish. Let's see why. Professor Smith can you...

adapted from www.globaltrees.org

Two

Woman: This bill is outrageous! Who do you think you are?

Man: I think I'm someone that needs to get paid for the work done.

Woman: But it's only four pages of work...

Man: Let me tell you a story: Picasso was sitting in a café one day when someone asked him to draw something on a napkin. He did and asked for \$25,000. Like you, the man said that it was outrageous because it only took him a minute, to which Picasso replied, "Actually, that took me 40 years."

Woman: So you think you're Picasso?

Man: No, but I did spend the last 15 years learning how to write that four-page document you're holding in your hand. If you were able to do it, you would do it yourself. You came to me, not the other way round.

adapted from www.loganlo.com

Three

Tiger Territory is now open at London Zoo. The 186-year-old site has undergone a massive redevelopment to make way for the new enclosure. Visitors will embark on a journey through an Indonesian habitat, coming face-to-face with tigers through floor-to-ceiling glass windows. The new exhibit has been designed with a team of tiger keepers to ensure that it suits the big cats' needs. Tigers are excellent climbers and like to observe their terrain from a towering vantage point. So *Tiger Territory*, with its tall trees to scale and high feeding poles, encourages the tiger's natural predatory behaviour.

adapted from www.zsl.org

Zadanie 2.

Tags are signatures in the form of words or symbols sprayed on walls. We asked a few people what they think about tagging and, more generally, graffiti.

Speaker 1

I think that graffiti is a valid art form which might brighten up dull, lifeless concrete blocks. Tagging, however, is different. I've never seen a tag which showed any sign of artistry. If we claim that tagging is a form of art, we might as well say that mugging is a form of street theatre. It's absurd! Tags are now sprayed everywhere: on people's cars, houses and fences. Clearly, something must be done about it. For one thing legal regulations might be modified. In my opinion, tagging should be punished much more severely than graffiti. It doesn't make sense for them to be prosecuted in the same way.

Speaker 2

With all the mess and corruption that goes on in the world, tagging or graffiti shouldn't really be a cause for social concern. Trains, buses or taxis are all covered in adverts. Is tagging much different? Why is it OK for a corporation to plaster its brand everywhere but it's against the law to spray tags? Mindless vandalism should be prevented, but not at the cost of restricting the creativity of young people. Teens need some kind of encouragement to channel their talent into something worthwhile, and allowing graffiti or even tagging in designated spaces is just one way to do it.

Speaker 3

Graffiti is not something I enjoy, but I guess it might be a work of art so it should be financed with lottery grants or taxpayers' money to the same extent as other art forms. Perhaps there is even a market for it. I saw pieces of graffiti which worked perfectly as advertisements. However, tagging is just mindless vandalism and taggers should be sentenced appropriately. Not necessarily sent to jail, which is costly for society. The best idea is to have them clean up their own work as well as other acts of vandalism in the neighbourhood.

Speaker 4

I heard people say that graffiti enables young people to show their creativity but I cannot see any signs of talent on the walls covered with aggressive slogans and awkward drawings. Tagging in particular is irritating. It makes a mess of the environment around us. Tags appear on any available surface. The message they give us is that anti-social behaviour is tolerated in the neighbourhood and residents start to fear that vandalism and mugging will follow close behind. I think taggers should have their tags printed on their foreheads using indelible ink that will take weeks to wash off. Then they would think twice before spraying someone's property.

adapted from www.debate.org

Zadanie 3.

Interviewer: Today I'm talking to Dan Wilson about a very special song. Dan, when and where did you and Adele write *Someone Like You*?

Dan: Adele and I met at Harmony Studio soon after Rick Rubin had called us both and hinted we should work together. Rick's opinion carries a lot of weight in our world. I liked his initiative because I hoped Adele could be persuaded to sing a duet with *X-Factor* participants, so I agreed to meet her.

Interviewer: Could you tell us what it was like writing a song with Adele?

Dan: Adele came to the session with lyrics and melody for the first half of the verse at least. It was a song about her heartbreak, a very personal one. We went to the room where the piano was. There Adele showed me the idea for the verse and started playing the guitar but when I switched to the piano, she lit up. "That's way more inspiring!" she said.

Interviewer: And were there any lines that you argued about?

Dan: Not really. We didn't have any arguments or tussles. Adele knew exactly what she wanted to say but there were some lines where she took my advice and agreed to rephrase them a bit. But my role was composing the music. Once we'd decided on the melody, she very quickly came up with that amazing line, "I hate to turn up out of the blue, uninvited." Once you have a line that great, the rest of the section is easy to finish.

Interviewer: So everything was running rather smoothly...

Dan: Well, by the end of the first day, the demo was sounding lovely but it was only half-written, there were no words for the second verse. Adele couldn't stay late because she had a meeting in Malibu. Next morning she came back to finish the demo and she said she had played it for her manager and her mum. It irritated me because I don't like people to hear works-in-progress. But she said her manager loved it and her mum cried. And when we released the song, I would hear reports from other people who would tell me that it made them cry too. It's kind of strange, it seems like a very common response to the recording. And all this even though the record company has kept it small, no choirs or strings, just as we wanted - Adele's voice and the piano.

Interviewer: And the last question. Did you have a feeling that the song would be a hit when you were writing it?

Dan: Once we started recording, I was very much concentrated on making sure we got a killer vocal. I felt this was a special recording. Adele sounded so great coming back out of the speakers! I was determined to make her sound natural, vulnerable and devastated.

On the second day, Adele's voice had a rougher, more ragged edge. I suggested we go back and record the last chorus again so it would sound more emotional. We had a few goes at it but when we finished it, it was heartbreaking.

Interviewer: Thank you, Dan.

adapted from www.americansongwriter.com