

LanguageCert

Academic Test (Listening, Reading)

Test 2

Tapescript

- R: Listening Part One
(2 seconds)
- R: You will hear some short conversations. You will hear each conversation twice. Choose the correct answer to complete each conversation.
(10 seconds)
- R: Conversation One
(2 seconds)
- M: I'm about to go to the library. Do you want a lift there?
F: Yeah thanks, but I've just got to sort out my bag... and find my notebook...
M: OK, let's go in five minutes then.
(5 seconds)
- R: Conversation One
(2 seconds)
- [REPEAT Conversation One]**
(5 seconds)
- R: Conversation Two
(2 seconds)
- M: Yeah, really impressive essay. Clever arguments, well structured!
F: I wasn't sure if what I was saying was too controversial.
M: Not if you justify your claims, and anyway it's your views I want to hear.
(5 seconds)
- R: Conversation Two
(2 seconds)
- [REPEAT Conversation Two]**
(5 seconds)
- R: Conversation Three
(2 seconds)
- M: There's a letter here for you from the accommodation agency.
F: [*dismissively*] Ah, it'll be saying the same as an email I got yesterday.
M: Oh well, no harm in checking it, I suppose.
(5 seconds)
- R: Conversation Three
(2 seconds)
- [REPEAT Conversation Three]**
(5 seconds)
- R: Conversation Four

(2 seconds)

F: I'm having second thoughts about how we've divided up this joint presentation.

M: Well, our tutor's approved it, so is changing it even an option?

F: It's not the content, just who says what and when.

(5 seconds)

R: Conversation Four

(2 seconds)

[REPEAT Conversation Four]

(5 seconds)

R: Conversation Five

(2 seconds)

F: Did you get your malaria jab for your field trip to Kenya?

M: Tomorrow – it's not exactly my favourite part of the preparations!

F: Well, as my mum would say, sometimes you've got to grin and bear it.

(5 seconds)

R: Conversation Five

(2 seconds)

[REPEAT Conversation Five]

(5 seconds)

R: Conversation Six

(2 seconds)

F: Your last essay was well structured, but you need to back up your argument more...

M: How should I do that?

F: Well, refer back to your sources more often.

(5 seconds)

R: Conversation Six

(2 seconds)

[REPEAT Conversation Six]

(5 seconds)

R: Conversation Seven

(2 seconds)

F: So, I came back after a long walk and suddenly everything fell into place!

M: Well, whatever you did has certainly worked its magic!

F: Next time I'm stuck on a complex calculation, I know what to do.

(5 seconds)

R: Conversation Seven

(2 seconds)

[REPEAT Conversation Seven]

(10 seconds)

R: That is the end of Part One.

R: Listening Part Two.

(2 seconds)

R: You will hear five conversations. Listen to the conversations and answer the questions.
Choose the correct answer. You will hear each conversation twice.

(2 seconds)

R: Conversation One

(2 seconds)

R: You hear two students called Ruby and Leo talking about a group presentation they're preparing.

(15 seconds)

M: What's wrong Ruby? You look a bit worried.

F: It's just our presentation on Wednesday, Leo. Why did I think it was a good idea to have our practice run-through on Tuesday evening!

M: That's when everyone was free.

F: But we'll have left it too late to sort things out if they're not working. What if Jonathon has a problem? If his projector isn't working or he needs to add more photos or graphs? We won't have any time to fix it!

M: Calm down Ruby, it'll turn out ok. Look on the bright side – you put together a great team... who really know their stuff – me doing the research and Meg's on the script. And Alex's comfortable in front of a crowd, so you chose well there too. Making him the lead speaker was genius! You get the best out of people Ruby, and we won't let you down.

F: Do you really think so?

(10 seconds)

[REPEAT Conversation One]

(2 seconds)

R: Conversation Two

(2 seconds)

R: You hear a teacher talking to a student about changing his major in college.

(15 seconds)

F: Good to see you, Conrad. Are you well?

M: I'm ok, thanks. But there's something I need to talk with you about. It's my major – I'm not sure I want to continue with environmental chemistry.

F: OK. Well, as long as you haven't completed ninety units already.

M: No, I haven't. I'm only in my freshman year. It's just that a few of my friends are switching now and I really enjoyed your biology class.

F: I guessed as much. Your term paper was really strong. To be honest, I was expecting this conversation.

M: So, what's the best thing to do now, go to the admissions office?

F: How about signing up for the class I'm running next semester?

M: Do I do that now?

F: Yeah. It'll be a good way to confirm that this switch is right for you. And did you consult your family – to see what they say?

M: I'll talk with them in the vacation. I think they'll be pretty supportive, as long as there's no impact on the fees.

F: That's something you can ask admissions before you go home for spring break.

(10 seconds)

[REPEAT Conversation Two]

(2 seconds)

R: Conversation Three

(2 seconds)

R: You hear two biology students talking about a joint project they're working on.

(15 seconds)

M: So just to go over things. Basically, the data from Rausner and Shah's study shows that 77 tropical bird species in the Amazon rainforest have lost body weight over the last 40 years. And the climate change argument, according to Professor Lym, says that... yeah...a smaller surface-area-to- volume ratio allows birds and mammals to cool the body more effectively, so birds will get smaller as temperatures rise.

F: Sure, a 1.3 degree rise in temperature, but also more extreme weather patterns – 13 per cent more rain in the wet season and 15 per cent less in the dry season, reported in the Egyptian research. And the birds in the Amazon study evidently lost mass more rapidly after very dry or wet seasons.

M: Right, so that was the idea – that loss of body mass could be partly a kind of emergency reaction to changes in the environment...

F: Rather than entirely down to evolution, then...

M: Yeah, that's what the Professor was saying.

F: For example, lack of rainfall causes a decline in the number of insects the birds feed on, so they're not eating as much.

M: Yup.

(10 seconds)

[REPEAT Conversation Three]

(2 seconds)

R: Conversation Four

(2 seconds)

R: You hear two students talking about their studies.

(15 seconds)

F: Did you get that message about Professor Gould being off sick today?

M: What? You're kidding me! No - my phone's not charging properly. When did that come through?

F: Just now... this morning. So, anyone who needs more time to finish their project off can have two more days!

M: Oh, that's annoying. Well... poor Professor Gould... but I stayed up most of the night rushing to get mine done for this morning's deadline. And I'm not very happy with it. If I'd known, I could've left it till this afternoon, when I've got no lectures.

F: Well, I'm handing mine in anyway, but look, you're being silly, because you can now put the finishing touches to it this afternoon!

M: Yes, if I can stay awake after two hours' sleep!

F: But you've done all the hard work, so there shouldn't be much to do... hopefully.

M: Yes... the only trouble is I might end up basically starting again with one section.

F: No don't do that. It's not worth being too fussy when you've already spent so long on it. I'd just limit your time to, say, a couple more hours. You're never going to get it absolutely perfect, and presumably you've already edited it. I'd offer to look over it myself if I had time.

(10 seconds)

[REPEAT Conversation Four]

(2 seconds)

R: Conversation Five

(2 seconds)

R: You hear a student called Mark talking to his course tutor about online lectures.

(15 seconds)

- F: So Mark, I'd be interested to get feedback from you on the online teaching we've been using. Personally, I still think face-to-face has many advantages.
- M: Well with the lectures, it doesn't really seem to make much difference whether we're physically in the room or not. Purely from a learning point of view, I mean. Like when some core lectures are delivered face-to-face and recorded anyway, then put on the university intranet. OK, there are other issues, like the socialising being good for your mental state, and being able to chat afterwards over a coffee.
- F: Well precisely, so maybe the face-to-face delivery does actually facilitate a better learning environment, because over coffee students can talk informally about what they've just heard or explain bits to others who haven't understood. So, a vital stage of processing of information is gained with face-to-face.
- M: Well, with respect, I think that over-estimates the students' willingness to indulge in this kind of analysis. Most of the time the lecture just gets forgotten, and everything else in your life just takes over. In-depth reaction is what follow-up seminars are for, surely.
- F: But maybe there's place for both – the formalised seminar and the seemingly useless chat. After all, a lot of businesses value the creative impulses derived from conversations around the water cooler.

(10 seconds)

[REPEAT Conversation Five]

(2 seconds.)

- R: That is the end of Part Two.

(5 seconds)

R: Listening Part Three.

R: You hear a professor of anthropology called Danielle Gray giving a presentation about research into ancient cave art in Indonesia.

(2 seconds)

R: Complete the information on the notepad. Write short answers of one to three words. You will hear the presentation twice. You have thirty seconds to look at the notepad.

(30 seconds)

[beep]

F: Hi everyone. I'm going to tell you about some research into cave art on the Indonesian island of Sulawesi. Now Sulawesi has long been well-known for its abundant cave art – that was first reported in the 1950s. Until recently, however, the prevailing view was that this art was the handiwork of Neolithic farmers who arrived around four-thousand years ago from southern China, rather than the hunter-gatherers who'd lived on Sulawesi for tens of thousands of years.

Thanks to the work of, Adam Brumm, an Australian Archaeologist, we now know that this isn't correct. In 2014, Brumm re-evaluated the age of the South Sulawesi rock art. Based on the now standard method for dating - uranium-series analysis of mineral deposits that formed naturally on the art - he showed that a stencilled painting of a human hand found in one cave was created at least forty-thousand years ago. This makes it compatible in age with the famous ice-age cave art found in Europe.

Subsequently Brumm's team dated a spectacular painting at another cave called Leang Bulu'Sipong 4 in the south of Sulawesi at 44,000 years old. It's almost five metres in width and shows, beyond much doubt, a type of buffalo called an anoa, plus the wild pigs found on Sulawesi. Alongside them are smaller figures that look human - but also have animal features such as tails and snouts. These hybrid figures are hunting the animals. The painting may therefore feature the oldest depictions of supernatural beings, although there's some dispute about this.

But in his latest research paper, Brumm reports finding a new painting that we think is even older. Back in 2017, he started visiting an isolated valley set in mountainous terrain near Makassar, one of Indonesia's largest cities. Despite its proximity to a major urban centre, there's no road to this valley and the small community of local farmers live a secluded existence. It's a pristine environment and a place of natural beauty. The valley harbours a limestone cave - inside it, Brumm's team found a rock painting the locals claimed they'd never noticed before.

It portrays images of the Sulawesi warty pig - a small, short-legged wild boar endemic to the island. Painted in red-ochre, it's very clear and shows one pig watching two others. At this point, the images become less clear as they're only partially preserved - but it looks like they may well be engaged in social interaction that might conceivably be fighting, but you can't see enough to hypothesise about that.

Brumm dated the painting to at least 45,000 years ago. And that's the really exciting bit – because this cave painting may well be the earliest ever portrayal of the animal kingdom. Some experts have speculated that it represents possibly the earliest figurative art yet uncovered – in other words an image that resembles the thing it's intended to represent. As for Brumm, he interprets the surviving elements of this artwork as a narrative composition. Of course, this is a feature of how we use images today - but it's an uncommon feature in early cave art.

Dating rock art is very difficult at the best of times. But Brumm's team were fortunate to identify a small calcite deposit - 'popcorn' as scientists call it - that had formed on top of one of the pig figures.

Brumm sampled the calcite and analysed it for uranium-series dating. Amazingly, the dating work returned an age of 45,500 years ago. His discovery underlines the global importance of Sulawesi, and the wider Indonesian region, for our understanding of where and when the first cave-art traditions developed by our species arose. The great antiquity of this artwork also offers hints at the potential for other significant findings in this part of the world.

(10 seconds)

[beep]

[REPEAT Part 3]

(10 seconds.)

R: That is the end of Part Three.

(5 seconds)

R: Listening part four.

R: You hear part of a podcast in which a book of essays on academic research methods is being discussed.

(2 seconds)

R: You will hear the discussion twice. Choose the correct answers. You have one minute to read through the questions below.

(1 minute)

[beep]

Pres: Welcome to the Podcast. I'm Dan Archer and today I'm going to take a closer look at a collection of essays by a group of education specialists from the UK, Europe and Australia. They argue that academics need to change the way they approach research, and their book's called *Doing Rebellious Research in and beyond the Academy*. To discuss it with me today are Helena Kingsland, an educational researcher at City University, and Phil Taylor, a freelance science journalist. Hi and welcome to my podcast.

M + F: Hi / Hello

Pres: I'm going to start with a quote from the year 1988. Back then, in the prologue to *Doing Rebellious Research*, the anthropologist Mary Pratt said of academics: 'How could such interesting people, doing such interesting things, produce such dull books?' Is that it, in a nutshell? What do you think, Helena?

F: I'd say this book explores more than that, Dan. It's not just questioning whether speaking at academic conferences and publishing scholarly articles should be the main ways of disseminating research. If you look at the case studies in the book, it also talks about changing the way research is done in the first place – the need to add to the usual stock of research tools. Take the case study of what they call 'thesis drabbling'.

Pres: What's that one?

F: It's where the students summarised their thesis in a hundred words of stream-of-consciousness writing.

M: Oh yeah, that was interesting.

F: Especially because the students themselves said that it helped them to focus on the real purpose of their research thesis, and to reconnect emotionally with why they wanted to do it in the first place.

M: I'm glad you've mentioned that because I think that's a key theme of this book, especially the essays about hip-hop poetry, or circus acts to spread research findings to a wider audience – and it's something that really resonated with me. You see, I didn't come from an academic background, my parents didn't go to university, but they'd let me watch the Royal Institute's Lectures every year...

Pres: the televised lectures that present science to young people?

M: Yes, and I was gripped by them. The best lecturers used jokes and were full of genuine, wide-eyed wonder at the world around us. The essays in this book are also about finding the joy in learning and provoking curiosity and surprise. Reading them took me right back to being ten and sitting in front of the TV and wondering whether I could be a scientist too.

Pres: But just for the sake of argument here... aren't you going to get laughed out of the room if you employ the same tactics in a university setting? And aren't you running the risk of being accused of oversimplifying or 'dumbing down' your subject if you use magic or dance or whatever to present your research?

F: Professor Pamela Burnard, one of the book's co-editors, actually expects the book to be written off by some of her fellow scholars. But she also makes it very clear that she and the book's authors firmly believe they're doing what academics are meant to do.

M: ...to be challenging and get a reaction... not boring and conventional.

F: Precisely! She warns that unless academics communicate in more engaging ways, they'll end up getting lost in all the noise of our modern media age. That's certainly true.

- M: Burnard's absolutely right about that. If academics are hoping to address global warming, political upheavals, food shortages or whatever, their emphasis must be on getting their message heard.
- F: ... and not just by the general public - by other academics in other fields who might benefit.
- Pres: Aren't our modern universities all about being interdisciplinary – actively encouraging collaboration between the subjects?
- F: In theory maybe, but I have colleagues who sit in isolation, busy with their research, rarely talking with people in other departments, let alone people in other institutions.
- M: To be fair though Helena, that's the result of how the whole thing's set up – it's a structural problem – a consequence of dividing knowledge up into distinct areas, with their own conventions and jargon.
- F: But just doing what's always been done before isn't good enough anymore.
- M: [*conciliatory*] Maybe so...
- F: Well, that's certainly the feeling behind these essays... [*fade*]

(5 seconds)

[beep]

[REPEAT Part Four]

(10 seconds.)

- R: That is the end of Part Four.