

# TRANSKRYPCJA NAGRAŃ

## TASK 1.

### **SPEAKER A**

I have just come back from my studies in Rome. I did enjoy the location enormously but that's it as far as the benefits go. To be frank, the educational standard was just average and the social aspect was a real letdown. I expected to meet passionate researchers but the students I met there were living a somewhat superficial life, partying every night and wasting their potential. Possibly the Italian character and atmosphere had something to do with that. People say that after the Erasmus experience you must re-accustom yourself to normality but I didn't have any problem with that. I couldn't wait to get back to normal on my return home. And I learned to appreciate the opportunities my own university offers.

### **SPEAKER B**

I applied for an Erasmus place at the Academy of Performing Arts in Prague. The city was enormously relevant to my research into European film history. What's more, I knew there would be no tuition fees and accommodation would be much more affordable there than anywhere else, so the decision was easy. There's hardly a better way of receiving an education at what was once the most prestigious film schools in Europe. The year abroad opened up a whole new world to me. It was filled with so many emotions and new friendships. But then I headed back home and I realized that everything was exactly the same as it had been when I left. Yet inside me, everything has changed. Now my home feels less glamorous, the university seems like a dump and somehow I can't get on with my old friends. I feel as if I had to rejoin the nest once I discovered my wings.

### **SPEAKER C**

When choosing my degree course I opted for one that had a year in industry as I thought this would really benefit me in the future. I had no hard and fast preferences regarding the location and ended up in France by chance really. It turned out well, though. I worked for three very well-known advertising agencies, and as I study Marketing, this was a huge benefit. The experience has definitely improved my career prospects thanks to the contacts made during the course. Of course, just after I arrived in Paris, speaking French was a worry and an enormously stressful experience but I had no choice but to start communicating. Within a few days I had to sort out my accommodation, learn how to use public transport and open a bank account. It was a sink or swim experience, but I managed to stay above water.

*abridged from [www.cafebabel.co.uk](http://www.cafebabel.co.uk)  
[www.britishcouncil.org](http://www.britishcouncil.org)*

## TASK 2.

### Text 1

**Interviewer:** Many have tried to get under the skin of the British sense of humour but few have got as far as Marie Gillespie from London University, who carried out some fascinating research into the jokes people tell. Marie is in the studio with us today and is going to share her findings with us. Good afternoon, Marie.

**Marie:** Good afternoon.

**Interviewer:** Marie, some might argue that studying jokes, is, well, a bit of a joke really. Why do you consider humour worthy of academic attention?

**Marie:** Well, as an ethnographic researcher, I focus on issues most headline researchers would probably consider trivial. And I believe there's essence in this triviality. Whether it's gossip or humour, or any other form of day-to-day, unremarkable communication, there's more to it than meets the ear, if you forgive the inane play on words. Jokes are about having a laugh, for sure, but this façade is not why I and many other researchers ventured into this area. Jokes are really like a barometer measuring the pressures underlying life in a community and thus letting one get into the rich texture of everyday life.

**Interviewer:** Now, last year you organised a nationwide survey in which you gathered hundreds of jokes and anecdotes from the public by setting a special booth in shopping centres across the UK where people recorded their jokes into a camera. Could you share some of your findings with us?

**Marie:** Well, where to start? OK. The first thing that struck me was that many of our contributors displayed terribly good joke telling skills; no mean feat, really, considering they were telling their jokes into a cold camera lens. Another thing was that people mainly told riddle and narrative jokes. Riddles were no surprise, there's a history of riddles and wordplay in English ranging from the Anglo-Saxon riddles to the present Christmas cracker motto, but narrative jokes were more of a surprise because they take a lot more skill to tell. What's also interesting is that quite often we'd hear the same joke being reinvented in different places. We've had people tell a joke we heard elsewhere as if it was a story that's happened to them personally, they'd use local place names and idioms to add local colour. Lots and lots of interesting things.

**Interviewer:** Now, Marie, what about us, the Brits, can we congratulate ourselves on our culturally superior sense of humour?

**Marie:** Well, this is where we were both surprised and alarmed. After listening to over 600 jokes, we couldn't help feeling that many people were really telling the same joke, which, I guess, reveals the increasingly pervasive influence of American TV. Our humour has melded with that of the rest of the world. It's a tragic shame, really. Where the original British sense of humour *does* exist, it is unmistakable. It is sharp, ironic and powerful. But I fear it is being lost. And if we lose our sense of humour, it makes me incredibly sad to think what other unique aspects of our cultural identity will go with it.

**Interviewer:** Now, Marie, let's focus on the cultural dimension, shall we? ... *(fade out)*

*adapted from www.open2.net*

## Text 2

The travel plans of more than 10,000 commuters were disrupted yesterday evening after rail tracks were blocked when the arm of a southbound Irish Rail train became entangled in the overhead lines at a crucial junction. The blockage did not cause any train collisions, but the consequences were quite serious due to the fact that the train was approaching the station just as the rush hour was reaching its peak. Up to ten commuter trains serving northbound destinations were unable to depart and two intercity trains to Belfast were each delayed for about an hour.

Commuter and intercity services resumed after an hour's delay when Irish Rail eventually managed to move the train and fallen lines so that intercity and commuter routes could operate, but thousands of commuters crowding into the station were redirected. It led to massive queues for those heading north to catch buses outside the railway station. The good news for passengers was that bus transport providers honoured Irish Rail tickets for passengers using those services. Southbound passengers, meanwhile, filed across the river Liffey to another station to catch their trains. Irish Rail did their utmost to respond flexibly to increasing passenger numbers. Northbound train services did not resume until this morning.

A passenger said that there were always problems with those trains. Once, he had spent an hour sitting on a city-bound train because of a power failure. Another time, he'd had to transfer from an Irish Rail train to a bus because of rail repairs.

*adapted from Herald, July 2007*

## TASK 3.

**Interviewer: And now, our special guest, Ray Connolly, who has recently decided to publish a series of exclusive interviews with John Lennon and informal chats with the other members of the Beatles, recalls his relationship with the band.**

**Ray:** John Lennon did many brilliant things in his life, but arguably one of his most inspired acts was his deliberate destruction of the band in 1969. By killing the Beatles before they could disappoint us, as they inevitably would have done when music fashions changed and the band's later albums didn't quite live up to the ones we still love, Lennon froze them forever at their peak. It didn't seem that way then, not to tens of millions of devastated Beatles fans around the world, and not to Paul McCartney, who, feeling abandoned, went off to his farm in Scotland and into a deep depression.

At the time of their break-up in 1969, I was an interviewer for London's *Evening Standard* with the special task of covering rock music. Today, journalists are kept at arm's length from stars by PR specialists, but it was different then, for me anyhow. Only now, looking back, do I fully appreciate how easy it was to talk to them, from 1967 until 1972, when their dissolution was making its way through the High Court.

So I was at the Abbey Road studios in October 1968 to hear Yoko Ono be happily indiscreet about her affairs during her first two marriages. Before the evening ended, I had been given a personal concert by McCartney at the piano as he worked on a new song called *Let It Be* - while from down the corridor I could hear John Lennon and the producer George Martin mixing *Cry Baby Cry* for the *White Album*.

Almost every conversation I had during those final febrile Beatles days ended up in my new little Sony recorder, where intimacies and opinions were caught on cassettes, and then stored away, forgotten and uncatalogued. And it's those tapes, unplayed in decades, that I recently unearthed - recordings that, once they're published, will challenge popular views of the Lennon-McCartney relationship that have been held for 40 years. Now, you'll find the interviews and informal chats which I had with the Beatles in my new book *The Beatles Complete*. I'm sure you'll find it a great read.

**Interviewer: Thank you, Ray. There's no doubt that thousands of Beatles fans will storm the bookshops as soon as the book is available.**

*adapted from entertainment.timesonline.co.uk*